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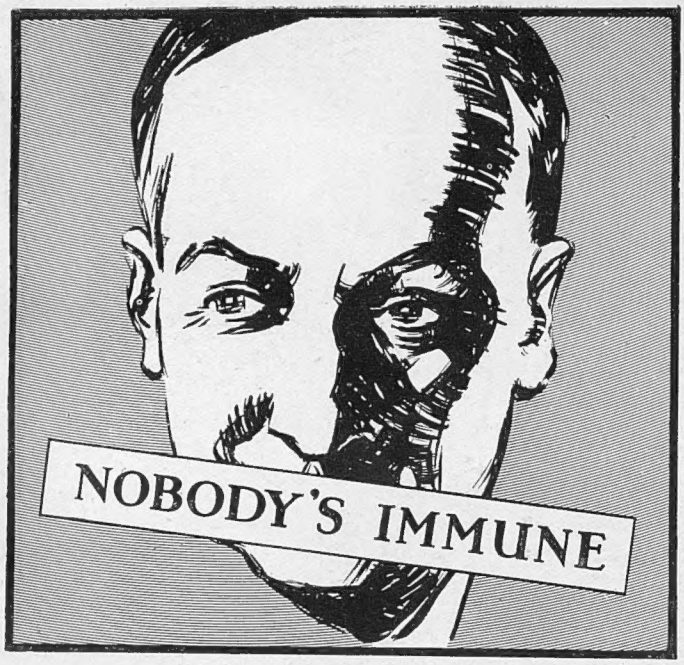


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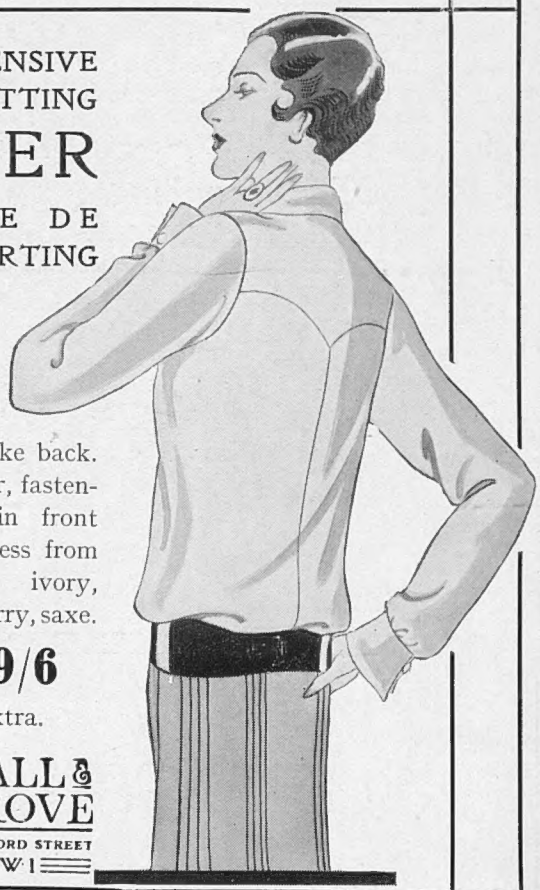

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# The Passing Hour

### *The Motor Show*

THE Motor Show will make of Olympia and the rest of London a hectic circus for the next ten days. More than any other event outside the summer months does the Motor Show attract the provinces to Town. Hotels that have lost the final batches of departing Americans are once again able to have their rooms occupied. Cinemas and theatres will have no fear of empty seats, the invading motorists will fill them all.

### *Looking Round Olympia*

JUST as parents take their children to see the Christmas toys so the parents take themselves to see the new year's cars, many to buy, many to stand by, contenting themselves with looking on, and motorists and lovers of motoring—in other words, everyone—will find the special Motor Show Supplement which starts on page 161 of this Number of great interest and practical assistance. The annual Motor Ball, of which the Duke of Gloucester is patron, takes place next Wednesday, the 23rd, at Covent Garden. It is in support of Charity connected with the motor trade, and tickets for this event can be bought at Olympia.

### *Lord Romilly's Engagement*

TALK of engagements, marriages, births and christenings pre-occupy conversation in many distinguished homes at present. At Knole, that magnificent house belonging to Lord Sackville, there is the fact of the Hon. Diana Sackville-West's engagement to Lord Romilly. Miss Sackville-West is Lord Sackville's only daughter. Her fiancé comes of an old Huguenot family who fled to England after the Revocation of the Edict of Nantes, and one of Lord Romilly's ancestors was Samuel Romilly, the advocate and statesman. Lord Romilly is now on the Stock Exchange, but he was until recently in the Coldstream Guards after being at Eton and Sandhurst, and he served with the Brigade during the last year of the War. He was only six when he succeeded to the barony, and at the age of twelve he

Central Press

*A picturesque view of the third green at Broadstone, where the English Ladies' Championship is being contested. The picture shows Miss Molly Gourlay, making a long putt, in the company of her opponent, Miss Leslie Brown. Above is seen Miss Molly Gourlay, whose brilliant play throughout the tournament made her a favourite for the Championship again this year when she opposed Miss Fishwick in the Final and beat her 6 and 5*

# A WEALTH OF MUSICAL TALENT FOR LONDON

was a train-bearer at the King's Coronation. He is young and good-looking, and not ill-endowed with this world's goods.

### *In the North*

IN the course of my references to social activities beyond the Tweed which were made in the issue of October 2, I mentioned that the Duchess of Sutherland entertained a large party of guests at Dunrobin Castle for the Sutherland County Ball. Her Grace now informs me that she has entertained no party for any ball as she is in mourning, and I take this opportunity of expressing my regret for any inconvenience which was occasioned by my remarks, which were the outcome of information gleaned from a usually most reliable source.

*A scene typical of many that are being enacted in all the hunting districts now that October is here. Ho*

### *Music to Gladden the Winter Evenings*

THE autumn concert season has begun with considerable activity, Mme. Jeritza appearing at the Albert Hall at the commencement of the Sunday Afternoon Concerts. The London Symphony open with the first of their ten symphony concerts on Monday next at the Queen's Hall, and among their imposing list of artists who will appear are Kreisler, Rachmaninoff, Cortot, Florence Austral, and Walter Widdop. Mme. Tetrazzini is to sing at the Albert Hall on October 20. I always remember a dinner party at which she was present when she was asked to make a speech. As only one or two could have understood her Italian, she rose and, instead of speaking, sang.

*LADY YARROW*

*Who is the Joint-Master of the Fernie Woodland. She hunts this pack with Mr. W. Yorke-Scarlett*

### *An October Occasion*

THE New English Music Society hold their first concert in the Park Lane Hotel on the last Tuesday of the month. The Marchioness of Lansdowne is the presiding influence of this Society, which is directed by Mr. Anthony Bernard. Incidentally, the honorary treasurer is Mr. Seymour Leslie, whose marriage to Miss Rawdon-Roden took place last week. Their honeymoon will prevent them being present at the first reunion of the Music Society, when, I believe, Mme. Elisabeth Schumann will be singing, though to hear her voice might well be considered sufficient reason to interrupt the most idyllic holiday.

### *Chamber Orchestra for a Wedding*

MR. ANTHONY BERNARD'S London Chamber Orchestra, which always plays at the New English Music Society's concerts, were present at Mr. Seymour Leslie's wedding. They played at the Church of the Annunciation during the ceremony, and under the sensitive conducting of Mr. Bernard gave that exquisite Bach Fantasia in G. It had been said that the Duke of Connaught would be present, but the rumour did not materialise, although his daughter, Lady Patricia Ramsay, came with her husband, Captain Ramsay. Prince George of Russia and the bridegroom's brother, Mr. Shane Leslie, the novelist, undertook the responsibilities of ushering to their places the guests, who included Lady Maud Warrender, Lady Leconfield, Priscilla Countess of Annesley and the immaculate and spruce figure of Mr. Harry Melvill. I am wondering if Miss Rawdon-Roden's decision to have no bridesmaids will be followed by others. It deprives the ceremony of much of its usual display.

### *Sunbaths and Palm Trees*

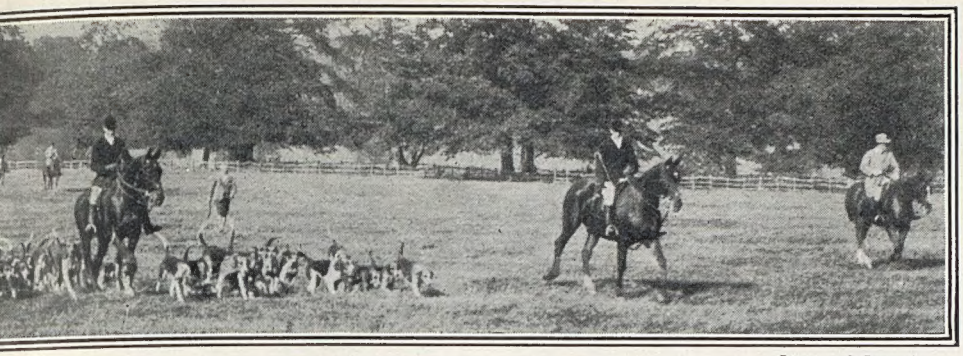
"TWO hundred miles in two hundred and four minutes!" An official of the Great Western Railway smiled with justifiable pride and put away his watch. It sounded like a new air-speed record, and we certainly had made something of a record run from Paddington, for, including the time it took us to get going full out at the start, we averaged just on a mile a minute. Such

*Hay Wrightson*

*MR. GERALD JOYNSON*

*The popular Master of the Clifton-on-Teme Hunt. The kennels of this Worcestershire Hunt are at Shelsley Walsh*

# HUNTING FOLK AND HUNTING DAYS



Sport and General

*the field are seen moving off to the draw at a cubbing meet of the Fernie, held at Stoughton, near Leicester*

*Pacific and Atlantic*

*MAJOR F. C. G. NAUMANN*
*Who is the Joint-Master of the famous Surrey Union. His fellow Master is Mr. C. E. Heath*

was the rapidity of the journey to Torquay that the distance to the Devonshire coast had seemed little more than a short trip to some near-London resort. Arrival in Devonshire is rather like arrival on the Riviera, for just as the granite rocks turn to porphyry after leaving Marseilles, so does the brilliant red sandstone greet the eye as Dawlish is approached, and at Torquay the illusion of some Continental resort is completed by sight of the palm trees. Torquay is very lucky in its palms, for merely to see them is an assurance of warm weather. Palms will never tolerate the brusque interference of such winter weather as we know in London. I write in a warm flood of morning sunshine, and below in the sea a party of girls and men are bathing. Shortly I intend to enjoy an intensive sun-bath! Autumn is more like late Spring down here.

*Sport and General*

*CAPT. A. C. EDMONSTONE*
*The Joint-Master of the Fernie. The other Joint-Master is Colonel H. A. Wernher*

### *Torquay Finds a Health Spring*

IF His Majesty is unwilling to go abroad this winter it might prove a beneficial change when Norfolk becomes daily invaded by sharp East winds if his medical advisers agreed to a visit to Torquay. The question of a suitable residence might be solved by renting Lord Churston's place, which he seldom occupies now; it is large enough to accommodate the King and Queen and their household in all comfort. Torquay, incidentally, has discovered it possesses a spring of natural medicinal water, its components approximating to those of Vichy and Vittel waters. The spring runs out below the grounds of the Osborne Hotel, and one day a visitor there, declaring he

Central Press

*Mrs. W. W. B. Scott, whose husband is Joint-Master of the Portman Hounds, finds a novel mount. The photograph was taken at the famous Shroton Fair*

# MEALTIME IN A MONASTERY

*I.B.*

*Mr. Patrick Davison and his bride, Miss Bettine Russell, leaving St. Paul's, Knightsbridge, after their wedding last week. The bridegroom is the son of Sir William Davison, the Member for South Kensington*

## RACING HINTS

**I am remaining faithful to West Wicklow for the Cesarewitch. He should be supported win and place.**

**Good money continues to be invested on The Macnab for the Cambridgeshire.**

**DREAM SHIP**

**(B. G., by Argosy—Sweet Dream). Owner, Mr. H. Escott. Trainer, C. Young. Was well expected to win the Black Rock Plate (1½ miles) at Brighton, won by Night Rider, but sprawled in the mud downhill.**

**IMOGEN**

**(Br. F., by Silver Band—Prusa). Owner, Col. B. C. Fairfax. Trainer, Bellerby. Put up a meritorious performance when running Knapweed to a neck in the Trent Selling Nursery (7 furlongs) at Nottingham. Make a special note for a distance Nursery.**

**WIVENHOE**

**(Ch. C., by Marten—Killinchy). Owner, Mrs. P. Harding. Trainer, S. Bennet. In a mile and a half Hurdle race at Fontwell Park he looked a certain winner approaching the last hurdle, when he swerved and missed the jump. Will soon be making amends.**

**EASTRIDGE**

**(Ch. C., by Somme Kiss—Polyla). Owner, Sir E. Will. Trainer, De Winton. Third to Trochee in the Castleford Handicap (five furlongs) at Chepstow, a short head and neck. Backed from 6 to 1 down to 5 to 2.**

**ALDESSAN**

**(Br. F., by Yutoi—Finn Glen). Owner, Mr. W. K. Lennox. Trainer, Peacock. Was running on when beaten a length by Celsia Colt (who was quickest from the gate) in the Doncaster Autumn Foal Plate (six furlongs). Watch her for a distance Nursery in the North.**

**BUCKS BELLE**

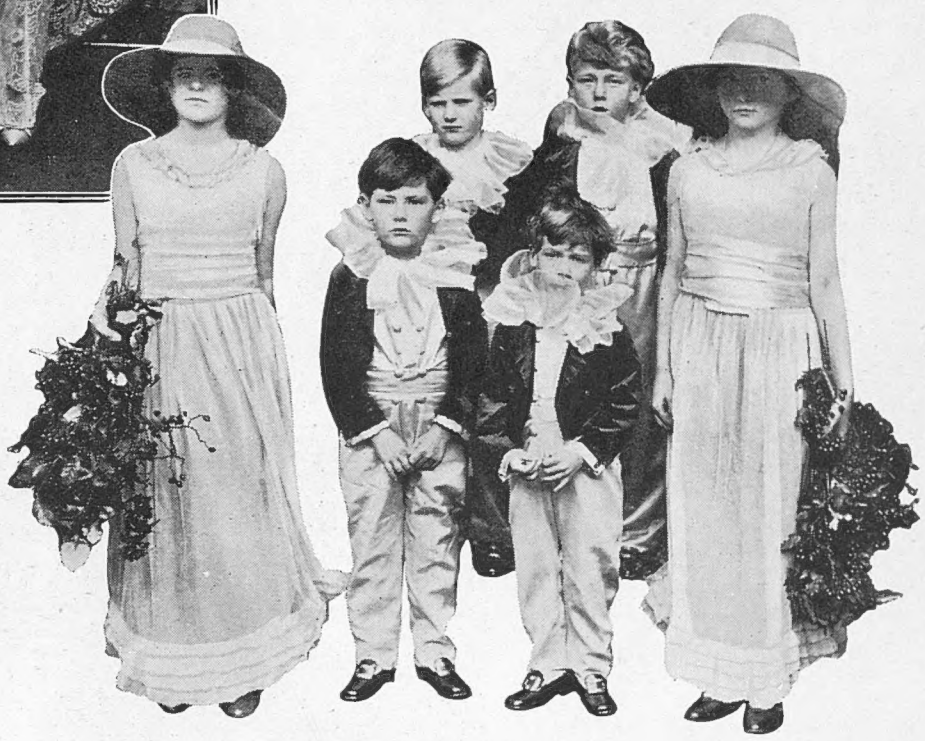
**(B. F., by Bucks Hussar—Amabel). Owner, Sir A. Bailey. Trainer, Cottrill. Running Whitsbury to a short head in the Rufford Abbey Maiden (1 mile) at Nottingham is a pointer as to her present fitness.**

"OLD ORKNEY"

could distinguish the taste of all foreign waters, Mr. Paul, the manager of the Osborne, defied him to tell the difference between water from the Torquay spring and that of a foreign spa. A glass of each was brought, and, after tasting them, the visitor announced that the first was Torquay water and the second foreign. He was wrong, and, so impressed was he by the local product, that he took it to London for analysis. The result persuaded Torquay to take advantage of the find, and the water is now being bottled and sold.

### *Honey and Cream in a Monastery*

ONE afternoon during my stay at Torquay I motored out through the beautiful Devon country—the leaves have yet to fall, and the apples are still clustered thickly in the orchards—to Buckfast Abbey, where Benedictine monks live in secluded industry. For the past forty years four or five of them have been engaged in rebuilding the old abbey, of which only the ruins remained from the original Saxon edifice. Though they have achieved a prodigious amount without the assistance of any outside labour, the result, though architecturally correct, seems somewhat garish amidst the mellow antiquity of the surrounding country. I had the privilege to be the guest in the monastery refectory of the Father Prior at tea, which included delicious cream and honey. The monks' bees have produced twenty tons of honey this summer, which should provide some addition to their exchequer. Usually Benedictines eat in complete silence, but as tea is probably not a daily occurrence for them we were excused this observance. A friend who had lunched there told me he ate without speaking according to the monastic observance.



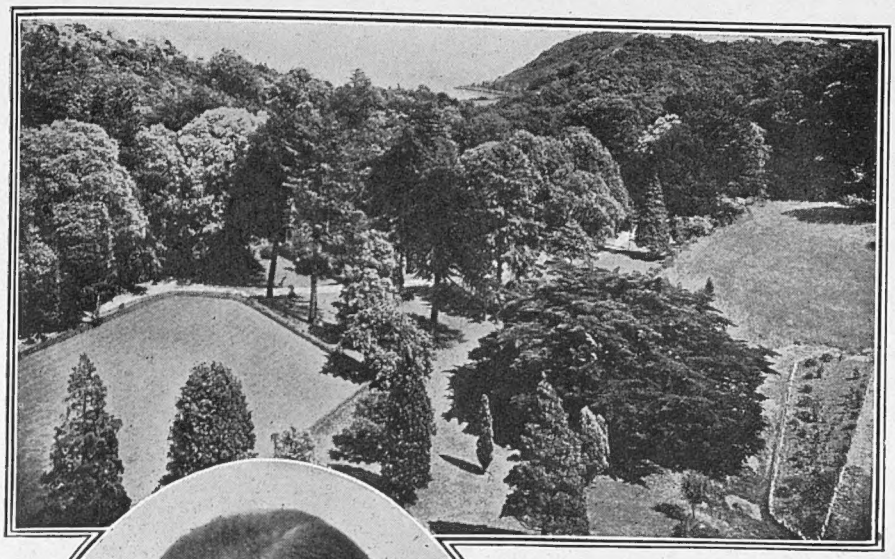
*Central News*

*The two child bridesmaids and four pages who attended Miss Bettine Russell at her wedding to Mr. Patrick Davison. They are Lady Brigid Guinness and Miss Mary FitzRoy and the Masters Mervyn Russell, Michael Wilson, John Hargreaves and Jock Speir*

### *Mr. Justice Avory as a Golfer*

THE Law Courts have reassembled after the long recess, and judges and barristers have now to occupy their thoughts with other considerations than the best seaside golf course or the rival attractions of Antibes or the Lido and other Continental holiday resorts. I should imagine that Mr. Justice Avory was quite sorry to leave Rye, where he spent the vacation playing golf. Off the Bench

# A NOTABLE ENGAGEMENT AND AN IMPORTANT WEDDING



*A charming view of the wooded hills that sweep down to the seashore at Torquay, one of the most beautiful and mild of our winter coastal resorts*

*LORD ROMILLY*

*Whose engagement to the Hon. Diana Sackville-West, only daughter of Lord Sackville and the late Lady Sackville, was announced. He was formerly in the Coldstream Guards, and is at present in the City*

Sir Horace Avory is little of the stern and implacable judge that he is in Court, and he has a most enthusiastic admiration for a good golfer. He is president of the Rye Club, but that precision and accuracy that characterise his judgments do not prevent him from the common inaccuracies of ordinary golfers confronted with a loose-sanded bunker. Mr. Justice Avory is really remarkably active for his years. He is nearly eighty.

Mr. E. F. Benson, the writer, lives at Rye, as does Lady Maud Warrender. Mr. Benson, I believe, is at present engaged on the biography of his father, Archbishop Benson. Henry James once lived in the house where Mr. Benson now resides. He was something of a misogynist. One day two ladies. and lion-hunters at that, called upon him and actually succeeded in being asked to tea. When his friends heard of it the novelist was boisterously twitted upon this capitulation. Rumour said that one of them had been extremely pretty, and James was taxed about this. Had he noticed it? "There was, I believe," he eventually conceded, "some faint trace of beauty upon the face of one of the wantons!"

***Shackleton's Amazing Memory***

THE popularity of autobiographies seems to lead their authors into introducing celebrities into their pages after only the briefest and most casual of acquaintanceship. Once or twice in Mrs. Claude Beddington's book of reminiscences one pauses to consider the justification of some personality being included in the book, but she certainly has more to say about the people she met than some who are pouring out their autobiographies at prices ranging from half a guinea to twenty-five shillings! It is not so much the people they have met as those they have nearly met. Reading through the chapter headings of Mrs. Ethel Knight Kelly's "Milestones," and encountering such names as Kitchener, Shackleton, Somerset Maugham, Anthony Hope, the Queen of Italy and the Pope, one is led to expect a little more than that they happened to be guests at some function at the same time as the author. Mrs. Kelly, who is the wife of a distinguished Australian, met Sir Ernest

*L.N.A.*

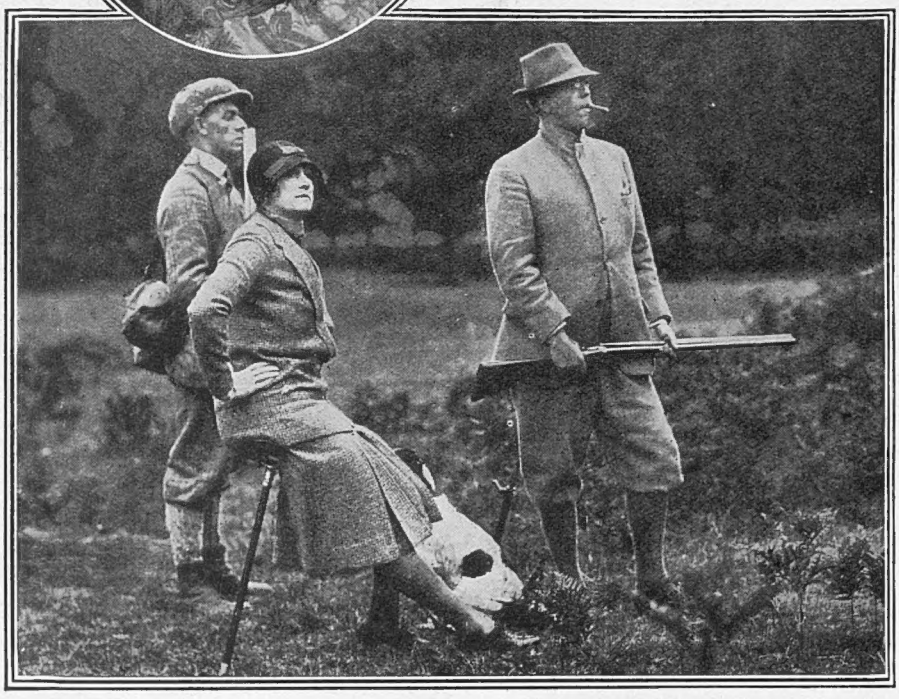
*Mr. David O'Brien, second son of Mr. Dermod O'Brien, President of the Royal Hibernian Academy of Arts, and Mrs. O'Brien, and his bride, Miss Mary Steel-Maitland, leaving St. Margaret's, Westminster, after their wedding. The bride is the elder daughter of Sir Arthur Steel-Maitland, Bart., and Lady Steel-Maitland*

## CORONERS AND THEIR POWERS

Shackleton when he was in Australia, and tells of his amazing memory, rather similar, I gather, to that of the late Lord Oxford and Asquith, for the explorer could "repeat verbatim a whole column of a *Times* leading article after one reading. From the first to the last word he knew many of Shakespeare's plays, and all the Psalms, and many books of both the Old or New Testaments." Mrs. Kelly writes of Mrs. Rosita Forbes when she was the wife of Captain Ronald Forbes, then aide-de-camp to Sir Gerald Strickland. Even then the "young Mrs. Forbes" evinced the capacity of accomplishing all she wanted, in later years an asset that fully rewarded her. In those pre-War days "her only deeds of daring were to shock the old ladies of Queen's Club by smoking on the trams and entertaining her admirers in the club drawing-room till after locking-up time. She was," Mrs. Kelly says, "universally popular."

Topical Press

*Lieutenant-Colonel P. G. Yorke, D.S.O., inspecting the Brigade Mascot, little Willie Woods—who faces the ordeal with all the equanimity of an old, "old soldier" at the R.H.A. sports. They were held at Newport, Mon.*



Photographs Blake and Sport and General

*The Marchioness Curzon of Kedleston and the Hon. Freddie Cripps waiting for the birds to come over. The photograph was taken at the shoot given by the former at Hackwood Park, Basingstoke. Inset: Miss Josephine Fletcher, whose engagement to Viscount Pollington was announced recently. Her fiancé is the only son of the Earl and Countess of Mexborough*

### *Drastic Revision Needed*

THE volume of protest against the archaic procedures still in force in our coroners' courts has not been diminished by recent events, although it should not be forgotten that it is the system rather than the individual which is primarily to blame, and there can be no doubt that the sooner a drastic revision of the existing rules is effected the better. "Crowner's Quest" seems to be more of a hindrance than a help in many cases, for not only may it place a witness or witnesses in an invidious position, but, unless the greatest circumspection be exercised, the activities of the police may be hampered more than a little. Let us hope that the powers that be will give the matter their serious attention, for a reform in these laws is already overdue.

BYSTANDER *Exclusive Studio Portrait* *By Howard Coster*

# SIR CHARLES WAKEFIELD, BART.

*Who has long been associated with the advancement of aviation. He recently gave ten thousand British schoolchildren their baptism of the air when Sir Alan Cobham, on his aerial tour, took them up for flights at the many towns and cities which he visited in his 'plane "Youth of Britain." Sir Charles, who has interested himself in many charitable concerns, is a former Lord Mayor of London and a keen Imperialist*

*AT THE PLAY*

# SILLINESS from UNCLE SAM and

WHAT *is* the matter with American musical comedy? Is it a fact that all the best librettists and composers have been lured to Hollywood with the bait of fabulous fees to write for the talkies? That may be the reason why exports from the U.S.A., lately seen in London, are—put bluntly—unadulterated piffle.

BUT do not London managers realise that they are purchasing—and at a high price, too—piffle? Are they really blinded by the fact that this piffle has been eagerly swallowed by the American public? American taste is not always British taste, as has been proved time and again—and at considerable expense to those who did not realise this fact.

ENGLAND is the birthplace of musical comedy. Adrian Ross—who is still very much alive—was the originator of this form of entertainment, and I would guarantee that even his very earliest contribution, if read today, would show more wit, point, situations, character *and* construction than most of the Yankee song and dance shows with which English audiences have been lately regaled.

A BAD example of American ineptitude was most unfortunately chosen for the opening of the beautiful Dominion Theatre. Two librettists, Laurence Schwab and B. G. de Sylva, were responsible for the libretto, and the music is by Alfred Goodman, who in the conductor's chair on the first night gave a most interesting acrobatic performance. My quarrel is not with him, but with Messrs. Schwab and de Sylva, and they are lucky authors indeed to be given one penny in royalties for so dreary and pointless a book. What on earth any English manager saw in this manuscript to consider worthy of purchase passes my comprehension.

THEIR theme deals in the main with golf, but they have not linked up a story which is nebulous to a degree. There are three or four pairs of lovers and there is the usual misunderstanding between the principals. The heroine, for no earthly reason that I can see, drinks four cocktails and then wins a return match at golf with a lady champion who had previously beaten her. On the first night she nearly lost it, for her putting was lamentable, but even had she done so it would have made but little difference to the plot.

HUMOUR—American brand—is supplied by one comedian suffering from an infliction of the eyebrows which

*GOLFERS ALL*

*Here are Ada May, Bernard Clifton, Ivy Tresmand, Leslie Henson, followed on the opposite side by—*

# Good Dutch Drama By Vernon Woodhouse

*Sketches of "Follow Through," at the Dominion Theatre, by H. H. HARRIS*

*—Rita Page, Elsie Randolph, and Mark Lester. The costumes worn by the ladies might be the cause of pained surprise at Sunningdale, Mid-Surrey, or even an American municipal course!*

makes women think that he is making advances to them; while another comedian possesses a scent which excites amorous intent. The "great" scene in the play is when these two comedians, disguised as plumbers, hide themselves and see a girl in a shower-bath *in puris naturalibus*. What fertile comic invention these Yankee librettists are gifted with, to be sure!

And on this imbecility much money and talent have been expended. The chorus come off best, for the reason that the members of it have less truck with the authors than others, but for the principals I was sincerely sorry. Elsie Randolph and Ivy Tresmand have to play parts of devastating dullness. Mark Lester is compelled to spend a great part of his time laughing at the author's own jokes, and, worst of all, Leslie Henson is absolutely wasted. Given anything in the nature of a comic situation and our Mr. Henson will prove himself an actor as well as a comedian. His only real chance in *Follow Through* was in the shower bath scene, which he managed to make funny without offence—a feat indeed! For the rest of the time he was engaged in that most dreary of tasks—attempting to make bricks without straw. A newcomer, Ada May, is a gossamer-like little actress with a sense of humour. She is so clever that I hope to see her again under happier conditions. At the conclusion of the first night's performance there were cries from the gods that they could not hear. Had they been able to do so they would have had greater cause for complaint.

Doubtless by the time this criticism appears much will have been done to pull this show together. A first-night fiasco is often made into a success, thanks to the fact that musical comedy is as easy to alter as the shape of a ball of putty, and if the management are wise English experts will be called in to make the necessary repairs to the crazy structure.

On another occasion, perhaps, English managements will now feel more inclined to support home industries *ab initio*, which is a less expensive method of procedure and assuredly no more risky, for the production of *Follow Through* is another big nail hammered well home into the coffin of American musical comedy.

### *"The Rising Sun," at the Kingsway Theatre*

This play by the late Herman Heijermans—admirably adapted from the Dutch by Christopher St. John—is good, meaty, domestic drama; but, unlike some dramas, the author has not relied solely on strong situations, but given us real characters in addition. The plot is clear and straightforward, and deals with the fight an incurably optimistic and idealistic tradesman tries to make against the competition of a multiple store next door. He is on the verge of bankruptcy when his daughter has an accident with a lamp; a fire ensues, the stock is burnt, and, in consequence, the owner could save himself from bankruptcy with the insurance money.

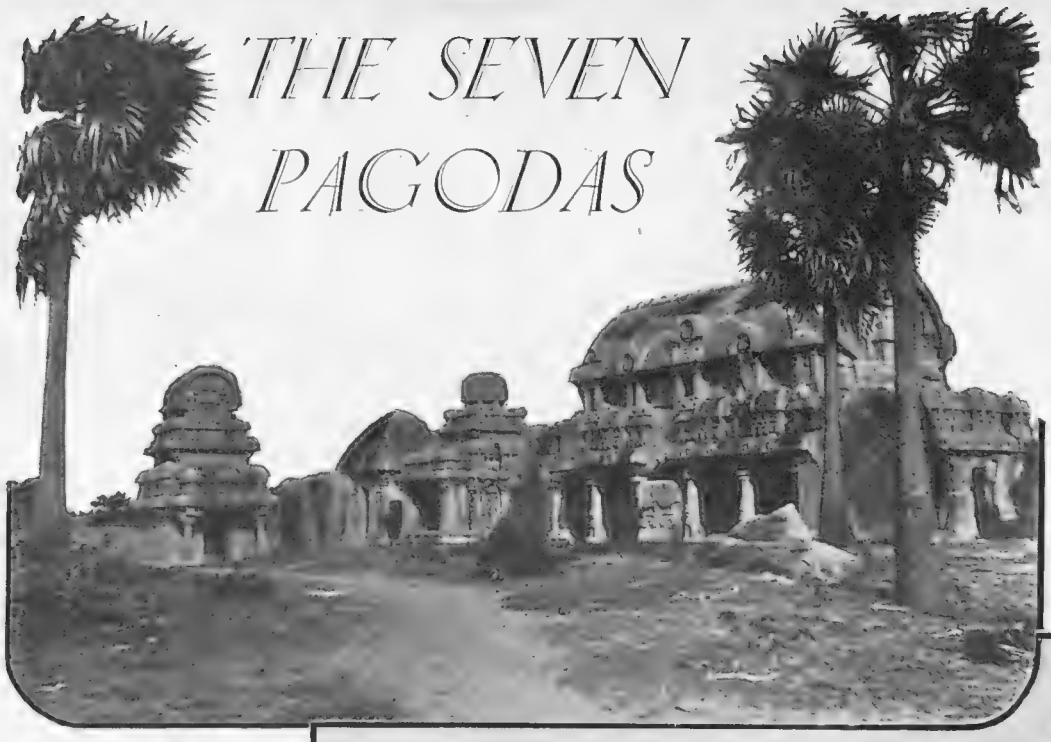
But, unfortunately, a crippled child living above is burnt to death, and, though an inquiry exonerates all concerned, this circumstance so preys upon the mind of the daughter that she confesses she was guilty of arson. Indeed, she is urged to make a clean breast of it by her father, who suspected her, and for that reason preferred bankruptcy with all it entails rather than touch what he considers blood-money. Also did he feel that, unless confession were made his daughter's future life would never have happiness.

Those are the bare bones of a story covered with flesh and blood by the author's clever characterisation, and at the Kingsway the cast do justice to the play. Angela Baddeley—who has lately had parts unsuited to her—as the daughter gives a very fine performance when tragedy enters on the scene. She convinces absolutely. George Elton, her grandfather; Sybil Arundale, her grumbling mother; Edgar Bruce, the multiple stores manager; and Richard Goolden, a cheery Jew, all realise that they are playing real people, and give them reality; while Frank Cellier as the idealistic father acts with charm and power. I can see another reading of this part in which whimsicality would enter, but on the lines chosen this actor could hardly be bettered.

V. W.

# THE SEVEN PAGODAS

By F. R. Corson



*A beautiful view of the temples at Mahabalipur in the Madras Presidency, more familiarly known to us as the Seven Pagodas, a name given to them by the East Indiamen*

THIRTY miles south of Madras, on a high ridge of bare rock above the shore, stands a white lighthouse. The blue rollers of the Bay of Bengal break in foam on the yellow sands below, almost wetting with their spray five buildings of black stone, which seem to crouch among the sand hills. A sixth temple stands isolated on the edge of the tide; the seventh lies in ruins below the lighthouse.

TWO hundred years ago the East Indiamen, beating up from Java to the Honourable Company's new factory at Fort St. Davids, would look out for these black temples on the shore. The Seven Pagodas were an excellent sea-mark before the lighthouse came. The seamen called the place the Seven Pagodas, but its Tamil name is Mamallapuram, for here was a busy seaport thirteen centuries ago. Arabian ships from Basra, and junks from the land of Sinim have landed cargoes below this ridge; Tamil conquerors may have sailed from the port to raid Ceylon.

TOWN, harbour, and people, all are gone; but on the rock face, just as the craftsmen left it long ago, is a mighty sermon in stone. "Arjuna's Penance" it is called to-day, after a hero of the Indian "Iliad"; it actually represents a Naga or snake-king, with his courtiers and beasts of the jungle. The figures are in high relief, and are represented as moving to a common centre, where, under his hood of cobras, the snake-king sits enthroned. The centuries have dealt lightly with the carver's work; one can still note the expression on the faces of the monkeys, and the dignified mien of the elephants in the background.

THE servants of the Honourable East India Company knew little of, and cared less for, these relics of India's past. It is only in recent years that anything of their history has come to our knowledge. The five monolithic "raths," or shrines, are now known to have been the work of Hindu craftsmen in the years when Buddhism was dying out in India. They are a development of the Buddhist cave temple, as seen at Ellora, and were shaped from the living rock. Two are of square, pyramidal form, the others resemble small houses with long, arched roofs. The stone elephant and lion which stand beside them were carved at the same period, and belong to the sixth century A.D.

THE Shore Temple, which stands on a rocky point half a mile to the north, was built at a much later date. It is dedicated to Shiva, the Destroyer, but also contains a gigantic recumbent figure of Visnu, the Preserver, and third member of the Hindu triad. The waves of centuries have worn away the reef to seaward, and the sea beats to-day on the temple walls; a tall, stone lantern-pillar already stands deep in the surf.

IT has a beauty of its own, this wave-washed shrine, even under the brazen glare of the noonday sun; and lovelier far beneath a bright Indian moon. Go to the Seven Pagodas; stop at the rest house on the hill, and visit the temples by moonlight. You will not be disappointed, for India has nothing fairer to show than these Temples by the Sea.

*Photographs* *L.N.A.*

*Another view of the Seven Pagodas. These symbolic temples are all that remain of a former civilisation*

Sasha

*Miss Stella Arbenina, who in private life is the Baroness Meyendorff and the author of a remarkably vivid book, "Through Terror to Freedom" (Hutchinson, 18s.), which tells the dramatic story of an Englishwoman's life and adventures in Russia before, during and after the Revolution. A talented actress, she has appeared in many West End successes since 1923 and was leading lady in Robert Atkins' Egyptian tour of last year. Miss Arbenina is now appearing in "The Bachelor Father," at the Globe*

BY VERNON WARD

# SIX CYLINDERS ONLY!

*PARIS GOSSIP*

# CELEBRITIES, SKELETONS, AND CHOP SUEY

## By Sylvia Lyon

*Illustrations by KIPPA*

*"Frenchmen have decided to wear top-hats again"*

THE Autumn season has started off auspiciously for this nosy news-gatherer, especially as events are presenting themselves with such violent contrasts. The Franco-Finnish athletic meeting was won by France, and Nurmi is still the despair of photographers and sketch artists. The Duchesse de Gramont, née Ruspoli, entertains Mary Pickford and Douglas Fairbanks at her Lombardy castle. Thousands attend the laying of the corner-stone for the basilica at St. Thérèse at Lisieux, the inhabitants of the town reaping rupees selling religious souvenirs, and demanding hotel prices not incongruous with Lisieux' neighbour, Deauville. Alain Gerbault, bare-footed, staring with eyes burned out from watching the sea, stands on the Firecrest deck to receive an admiral's salute from the Minister of Marine, and a few yards away, across the Pont Alexandre III, the twenty-third Salon de l'Automobile opens.

AT the funeral of Cardinal Dubois, Archbishop of Paris, the ecclesiastical custom is observed of throwing the Cardinal's hat high into the ceiling of Notre Dame, to rest there until time destroys it, when the dust will fall to earth. Not one member of the Government attended the funeral. They merely sent representatives, which I thought disgraceful.

The Aga Khan is to marry a Mademoiselle Carron, one-time mannequin and later perfume vendeuse, whose father is manager of the Hôtel Ambassador, and Stanislas de la Rochefoucauld will found a Royalist newspaper.

THE priest of Notre-Dame-des-Champs protests against the nightly noise-making of visitors to Montparnasse, to the distress (!) of the students in his parish, and a monument to Zola is unveiled at Médan.

Frenchmen have decided to wear top-hats again, scarcely seen since the War, and at the races a French army officer is overcome by poisonous fumes arising from the polish on his boots, and has to be taken to hospital. In the Russian Church in the Rue Daru a mass is said for Serge Diaghileff, who died when his ballet was dying, and his great collection of costume designs, which have swept an entire artistic epoch from Lèon Bakst to Juan Gris, is to be sold. Marcel Rochas, the youngest dressmaker in Paris, is getting a divorce, and the Comtesse de Vallambrosa has gone into dressmaking.

CURRENT with the opening of the Salon de l'Automobile the Champs Elysées is having its own celebration, the Avenue being elaborately illuminated from the Rond-Point to the Arc de Triomphe. As an amusing pictorial prelude to the automobile show, a great hoarding advertising the Peugeot car has been erected. André Rigal and Roger Cartier have designed caricatures of Parisians or movie stars in every variety of conveyance, from a band-waggon to a boat on wheels. There is something very intimate about it, for the caricatures are unnamed, and crowds of people stop to identify Van Dongen, Foujita, Maurice Rostand, Saint-Granier, Suzanne Lenglen, Cochet, Borotra and Lacoste, André de Fouquières, Cecile Sorel, Tristan Bernard, the Guitrys, the Dolly Sisters, Maurice Chevalier, Signoret, Chiappe, Dranem, Mistinguett, Spinelly, and the entire French Cabinet, followed by Briand on a bicycle, and Clemenceau on foot.

AS I glance over this list I realise that nearly all these people have been in the news of late. Foujita has gone to Japan, returning as one of the most famous painters and characters in Paris. The Dolly Sisters are in residence at their place at Fontainebleau. Cochet is playing tennis in Japan, and Lacoste, whose father is director of the Hispano-Suiza company, is engaged to Mademoiselle Thion de la Chaume, the French woman golf champion.

THE Guitrys will play shortly in *Histoire de France* at the new Théâtre Pigalle, owned and managed by Philippe de Rothschild, who has an art gallery in the basement. There will be a permanent exposition of the Rothschild collection of Chardins, and manuscripts and autographs relative to the drama. Alain Gerbault is deciding to do one of two things with the Firecrest, which has necessarily been condemned by the marine authorities. His first idea is to cement the boat to a rock in the harbour of Havre and let the elements provide its finale. If the harbour authorities object, he will sink the little boat, and either end would be touching and dramatic.

CLEMENCEAU, in sending recently for his physician to come from Paris to his house in the Vendée, caused the country great alarm. However, it was discovered that the doctor was to attend a poor little girl in the village, and Clemenceau growled at reporters when he was revealed as a Samaritan. Tristan Bernard's play, *Jules, Juliette, et Julien,* is being revived at the Théâtre de l'Œuvre. Dranem is in a new musical show, *Louis XIV,* and Signoret is again

*"A French army officer is overcome by poisonous fumes arising from the polish on his boots"*

playing in Jacques Natanson's adorable *Je t'Attendais,* with Alice Cocea, who has just returned from a tournée in Brazil. Mistinguett is soon to go to Hollywood to do talkies.

I saw Clarence Mackay, who sent to London for a barber, dining at Joseph's, the smallest and one of the finest restaurants in Paris. Joseph was at one time chef to Sir Wilfred Laurier, when the latter was Canadian Premier.

S

I HAVE finally been dragged to the Chinese restaurant in the rue de Ecole des Médecins. The police are now and then on watch, as the cooks have been found selling dope. The subject coming up, somebody said, "Does dope come in the chop suey?" "What do you think you are getting," I asked, "for eight francs?" Leaving the restaurant, I noticed that on one side of the street is a shop providing skeletons for medical students, while on the other is an institution for surgical instruments, a morbid but doubtlessly suitable epilogue.

S

THE great old Pan of sculpture, Antoine Bourdelle, is dead. While recreating for this mechanised earth a whole race of heroes, he had a sculpture class at the Grande Chaumière. He was a short, grey-bearded man, and his work was so young and so eternal, so frenziedly spirited and so classic in inspiration, that he was far, far greater an artist than Rodin, his master. I think his best work was his Herakles, in the Luxembourg. Rodin could only create a figure. Bourdelle created a figure in its relation to space. His Dying Centaur evokes all the feeling of the Greeks without the smooth imitation of so many other moderns. His public works include the marble decoration for the Théâtre des Champs Elysées, his monument to General Alvear at Buenos Aires, his war memorial at Montauban, another memorial at Pointe de la Grave, designs for the stained glass windows of the church at Raincy, and his bronze portraits of Anatole France, Eiffel, James Frazer, Krishnamurti, and Ingres are marvellous, although critics consider his Rodin the most moving. His "Sappho," which is in the Luxembourg, is the only Bourdelle I do not like. There is something too large in his conception of the poet. The Governments of Greece and Hungary ordered public monuments from Bourdelle, and his first public work in Paris was the gift of Poland, the statue of Mickiewicz. Directly, officially, France ignored him until it was too late. Just before his death he was asked to do the Foch Memorial.

S

I HAVE often wondered, what with the craze for antiques by people in all walks of life, why in the best murder news of the day one never reads that the implement of death was a quattrocento dagger or Louis XV lead pipe, or a gun belonging, let us say, to Lord Nelson. The other day I was in the Mercator map shop, and found a collector cooing over a gun of the 1870 epoch. Or rather it was a cannon. "Isn't it a beauty?" he gurgled. "It's a perfect working model." I fled straight across the room, considerably jarring a celestial globe. "Stop that," I said, "perhaps it's loaded." "Oh, no," he said, "it cannot be fired. You see it has not been ground." "Oh, well, of course I won't buy it," I said. "I am out shopping for a wedding present, and only believe in useful gifts, like the American girl who asked for a revolver to add to her hope-chest."

S

AS this important document goes to press I have just had time to run once around the Automobile Show, as I thought I had better get in and get out, on opening day, before the arrival of President Doumergue. So I sat in great grandeur in a Rolls having a Windover body, looking curiously through the little glass window in the roof of the car. I am still figuring out what that little window is for. Surely no two people could see the moon through it. Colonel Scott-Harden had come over from London with the car, and he was asking my advice about decorating the stand with palms. I was quite pleased, but I think André de Fouquières, who was also there, was peeved, because he strode off. I will write more about the Show next week, but the best-looking cars were a green Bentley, a black and white Bugatti, and a red Minerva. S. L.

*"I fled straight across the room, considerably jarring a celestial globe"*

BY LESLIE BUTLER

*Extraordinary disappearance of a leading lady who used too much vanishing cream!*

# if gossip

IT has been a time for closing old restaurants and opening new ones. Claridge's, for instance, is in the latter category. Not that Claridge's, of course, is new. It has been going for so long that only a very few veterans remember Mr. Claridge, who, it seems, in the distant past personally attended to the wants of his patrons and wore a skull cap. Now there is a Claridge's Hotel in most of the civilised cities of the world, including Paris and Casablanca.

But Claridge's has been doing new and strange things to itself, though Charles remains. Charles is bland, good-looking, a first-rate athlete, and a diplomat, who certainly makes far more than an ambassadorial income.

*GEORGE BARRAUD*

*As he appeared in the new talkie, "The Bellamy Trial." Before going on the films in America he was a well-known Man-about-Town in London*

FIRST of all, the drive up to the front door—such a characteristic feature—was abolished in order to make more room inside. Now the restaurant, after a long closure for alterations and repairs, has reopened as something rich and strange, to be patronised by the rich and the strange and, conceivably, by both. The decorations are not too neo-art. They are distinguished and pleasing, but comparatively normal. So, too, was the crowd

BY LESLIE BUTLER

"Alice could have married anybody she pleased"
"Then why is she still single?"
"Because she never pleased anybody!"

*Miss Dorothy Debenham and her sister, Miss Cicely The former will appear in Noel Coward's New York to the West End stage at the end of this month in a Keneth*

## A MOTOR SHOW PROBLEM

*SOME are crazy on the Vauxhall*
*Others prate about the Bean,*
*Some declare the Bentley knocks all*
*Other motors they have seen;*
*Many vow they love the Lincoln,*
*Others praise the shooting Star*
*Or compose a little poem*
*To the virtues of the O.M.*
*Or rave about the active Amilcar.*

*Some announce they'll buy a Marmon*
*Or a Standard with their cash,*
*Others simply can't be calm on*
*First observing the new Nash.*
*Many worship the Invicta*
*And the Talbot and the Paige,*
*Whilst you'll find that some are lost in*
*Admiration of the Austin,*
*Or about the Stutz and Hillman start to rage.*

*The Acedes, the Lea-Francis,*
*And the Wolseley all are great,*
*And I cast admiring glances*
*At the Rolls's gleaming plate;*
*But what car I mean to purchase,*
*And which really is my pet,*
*I'm afraid I cannot tell you*
*Though I'd like to. Why not? Well, you*
*See my wife's not made my mind up for me yet!*

*B. W.*

Pollard Crowther

*Debenham, who in private life is Mrs. Guy Ridley. production of "Bitter Sweet," and the latter will return new play in which she will be associated with Mr. Kent*

# We must

on the opening night—distinguished and pleasing and comparatively normal. But Prince Arthur of Connaught was there with a party, and had one very amusing reminiscence of his recent visit to the wilds of Africa. It seems that an elderly native chief, who could speak some English, waxed rather eloquent on being presented to His Royal Highness. "So humble am I," said the old man, "that I am but a louse in your Royal Highness's bed-blankets. But happy am I to have lived to have seen the grandson of the Great She-elephant."

I suspect that Victoria the Good would, on finding herself described in this fashion, have used her time-honoured "we are not amused."

THE Royal York, on the other hand, is closing, and Harry Preston waxed, not unnaturally, very emotional when he was presented with an antique cup, embellished highly appropriately with vine-leaves and bunches of grapes in silver, by a few of his many friends at a convivial gathering within the walls of the old place. "Bill" Sampson, the picture expert (art galleries, of course, and not the movies), and Horace Morgan had organised the affair, which consisted of a dinner given *to* Harry instead of *by* him. That in itself was enough to make the little man feel awkward; he simply does not know what to do with himself when he is not the host. Jack Harrison, secretary of the Eccentric Club, was in the chair, and made a speech about every two minutes by way of consoling himself for not being able to hear the speeches of other people, for he is very deaf. On some occasions that would be an advantage. But not on this one.

Sasha

*Luise Blackburn, who will appear in the new Clayton and Waller musical show, "£ Dear Love." This is now being tried out in the provinces, and is due in the West End next month*

By Frank Whitburn

"Whoi, oi'll be danged, Garge! Them motor folk even bring their own ambulances along o' they now!"

GEORGE ROBEY and George Graves told stories when things grew a little sad. For it was a sad occasion—the last party in a hotel that has been giving parties for 120 years. And what celebrities have not drunk wisely or unwisely at the Royal York even during the last thirty years? The list would take up several of these columns and then be incomplete.

The cheers were as loud as on that day exactly a century ago (October 15, 1829) when the bluff Duke of Clarence, afterwards King

# AN ACTOR READS—AND GIVES—A LESSON

By Baird

"I can't forget my first husband for a minute!"
"But couldn't you forget him for a second?"

William IV, landed at the old Chain Pier after a visit to France and put up at the Royal York to sample some of the "old and bold." The proprietor in those days was another Harry P.—to wit, one Harry Pegg, who advertised that "dinner is on the table at 5 o'clock precisely, for the delectation of the Nobility, Gentry, and others." I like that "others."

So large, so costly is the new Dominion Theatre, and so suggestive of millionairedom was the audience on the opening night, that the sooner the name is changed to the Dough-minion Theatre the better. It is a most splendiferous spot, with seats right, carpets right, paint right, drinks right, programme girls right (*very* right, the programme girls)—everything right, in fact, except the show. The discussion of that I leave to a colleague with probably a longer experience and certainly a more angelic temper. But I understand that in certain theatrical offices they are not likely to adapt the old Harrow school-song, and sing in joyful unison:—

*"Follow through, follow through, follow through, follow through, follow* THROUGH!

*Till the field rings again and again,*

*With the tramp of the twenty-two authors, lyric-writers, composers, producers, backers, etc."*

There is one merciful advantage about the Dominion Theatre. Although on the wrong side of Oxford Street it is on the right side of Tottenham Court Road, and one can follow through with liquid refreshment (alcoholic) up to 11 p.m. The site of the old Oxford is only a few yards away; but there they suffered from the imbecile 10 o'clock rule. During the last few years of that theatre's existence one could enjoy the instructive sight in a free country of the well-dressed audiences of C. B. Cochran's most sophisticated revues trooping across the road, in all weathers, to frequent the public houses of more favoured districts. If that did not kill the licensing restrictions—and it didn't—I doubt whether anything will.

Morris

*Ben Bernie, whose dance band is proving such a success at the Kit-Cat Restaurant*

Henry Ainley is to read o' Sundays in the Church of St. Bartholomew's, Smithfield, selections from the Book of Job. And a good Job, too. I hope all the parsons who go far towards making church-going unpopular by the unintelligible, as well as unintelligent, way they have of reading the services, will make a point of attending in order to see what a thing of beauty the Bible can be when it is properly delivered. Of course, St. Bartholomew's would not be able to hold them all; nor, for that matter, would St. Paul's Cathedral. For not one clergyman in a hundred knows how to

*Mrs. M. Sewell putting the finishing touches to her Borzoi, Turgenoff Tsar, at the Kennel Club's show at the Crystal Palace This dog is said to be the tallest Borzoi in the world, and has been the recipient of many prizes*

# REVUE JOKES THAT NO ONE WANTS

By A. R. Cane

"When you proposed did you tell her that you were unworthy of her? That always makes a jolly good impression, you know"

"Well, I was just going to, but as a matter of fact—er—she—er—told me first!"

use his voice properly. If not one in a thousand has a voice like Harry Ainley—that, of course, is Nature's fault and not theirs—it can do no harm for them to listen to him; if, that is, they are not beyond picking up a few tips from a layman.

SIR HENRY WOOD will enjoy the temporary respite from the slavery of the Promenade Concerts, though there is heaps of work ahead for him, including a season at the Coliseum. He has been there before, though most experts hail this as quite a revolutionary step, for Sir Henry and Sir Oswald were partners in *Parsifal*, so to speak, or, rather, in a series of scenes from that work many years ago. Thus does the whirligig of time, to say nothing of the revolving stage of the Coliseum, bring about its revenges.

Sir Henry is one of our very greatest conductors. I wish to emphasise that, because there is a tendency to regard him in some quarters merely as a faithful plodder, a sort of "Honest Dobbin" of British music. All honour to him if he were only that. But he is a great deal more. Yet there is always a type of critical brain which will never allow genius to the man who works hard, and who keeps his appointments instead of cutting them.

TALKING of Sir Oswald (Sir Oswald and Sir Henry, by the way, are the most famous wearers of frock-coats in the United Kingdom), I would like to slap that frock-coat of his across the shoulder-blades in sincere congratulation. For Sir Oswald has forbidden all alleged comedians in his theatre to make fun of male effeminacy. This is not, I imagine, because he thinks effeminacy something too sacred and honourable to be burlesqued. It is because such attempts are always unfunny and often unpleasant. Yet nearly all comedians, except those in the front rank, delight to put in at times a sibilant voice and to walk across the stage in mincing fashion—this walk being something that doesn't happen in real life anywhere, not even in Mincing Lane.

There is far too much effeminacy among the Bright Young More or Less Male Things of the post-War vintages for it to be necessary to inflict theatre audiences with a poor imitation of it. Jokes concerning kippers, mothers-in-law and cheese may be considered both out of date as well as unfunny, but even these ancient relics are to be preferred to this alleged humour of the modern sort. So for heaven's sake let Noel Coward leave such episodes out of his next revue.

*Norah Browne, who, in the opinion of Mr. C. B. Cochran, is the ideal English chorus girl. She will appear in the American version of "Wake Up and Dream" when it comes on in New York*

# ECONOMICS FOR BLONDES

## A Conversation with ANITA LOOS

BEFORE me, Miss Loos. Behind her bowls and bowls of flowers.

"I feel I ought to have brought orchids."

Miss Loos, Miss Anita Loos, author of "Gentlemen Prefer Blondes," gave me a slow, slightly satirical smile.

"I'm sure you couldn't do anything so un-English," she said. "Anyway, you see I'm not a blonde; I have a forgiving nature!"

But I'm not certain that one entirely forgives Miss Loos for being a brunette, for she shatters an illusion. Know what you may of her, nevertheless you go to meet her with the idea of Lorelei coming to life — Lorelei, the girl who made romance just one long gold rush and thought that all the best love stories should be written in cheque books.

*G. L. Manuel Frères*

*MISS ANITA LOOS*

*The brilliant young author, whose "Gentlemen Prefer Blondes" was one of the most piquant and popular books that have appeared since the war*

BUT Miss Loos does not greet you with slender legs dangling over the brink of an armchair. She is not even staying at the Ritz. And as for shopping, why, Miss Loos prefers the Zoo to Bond Street. You see, she is quite a serious person.

"Personally," I recommenced, "I'm all for a little intimate conversation with perhaps a little Russian tea, but you know what Editors are. So tell me, Miss Loos ——"

"I know," she interrupted, "you're going to ask me something about blondes."

"Well, I was thinking that as we had such a surplus of them just at present you might have a few ideas for their employment. Now winter's coming on I'm afraid they're going to find the evenings rather lonely. You see, we regard you as an authority on the subject."

"I know nothing about love as a pastime. You remember Lorelei made it a career."

"But what about Dorothy, who really enjoyed being with a gentleman even if he came empty-handed? Isn't there a little of you in the character of Dorothy, Miss Loos?"

She smiled evasively.

"More or less, perhaps. But as you seem determined to think that the book was an autobiography I should warn you that you're wrong to associate me with either Dorothy or Lorelei. You see, I've not been a lady of leisure. I've been a working girl. I started writing when I was ten years old. My first scenario was produced by D. W. Griffith when I was twelve, with Mary Pickford in the cast. I'm the oldest living scenario writer. But I've given it up now. As a matter of fact, I've written nothing for a year. I've been ill, but I'm starting off again now."

"More about vamps?"

"No. I'm finished with them, but as I haven't started to write it I can hardly tell you what it's about, though I've just finished collaborating in a new play that will be produced in New York this winter."

"So you would agree that writing is more lucrative than vamping?"

"But I'm no expert on vamping!" Miss Loos protested. "And if you ask me how much money 'Gentlemen Prefer Blondes' made I couldn't tell you. I don't know. I never have anything to do with business, but maybe a first-class vamp would make more; maybe over here she might even get a title! As a career it has a lot to recommend it in America now, where men haven't time to make love, so they get the florists and the jewellers to do it for them.

"As Lorelei said," I added, "kisses are all very well, but a diamond bracelet lasts for ever. And is that your ideal of the love affair, Miss Loos?"

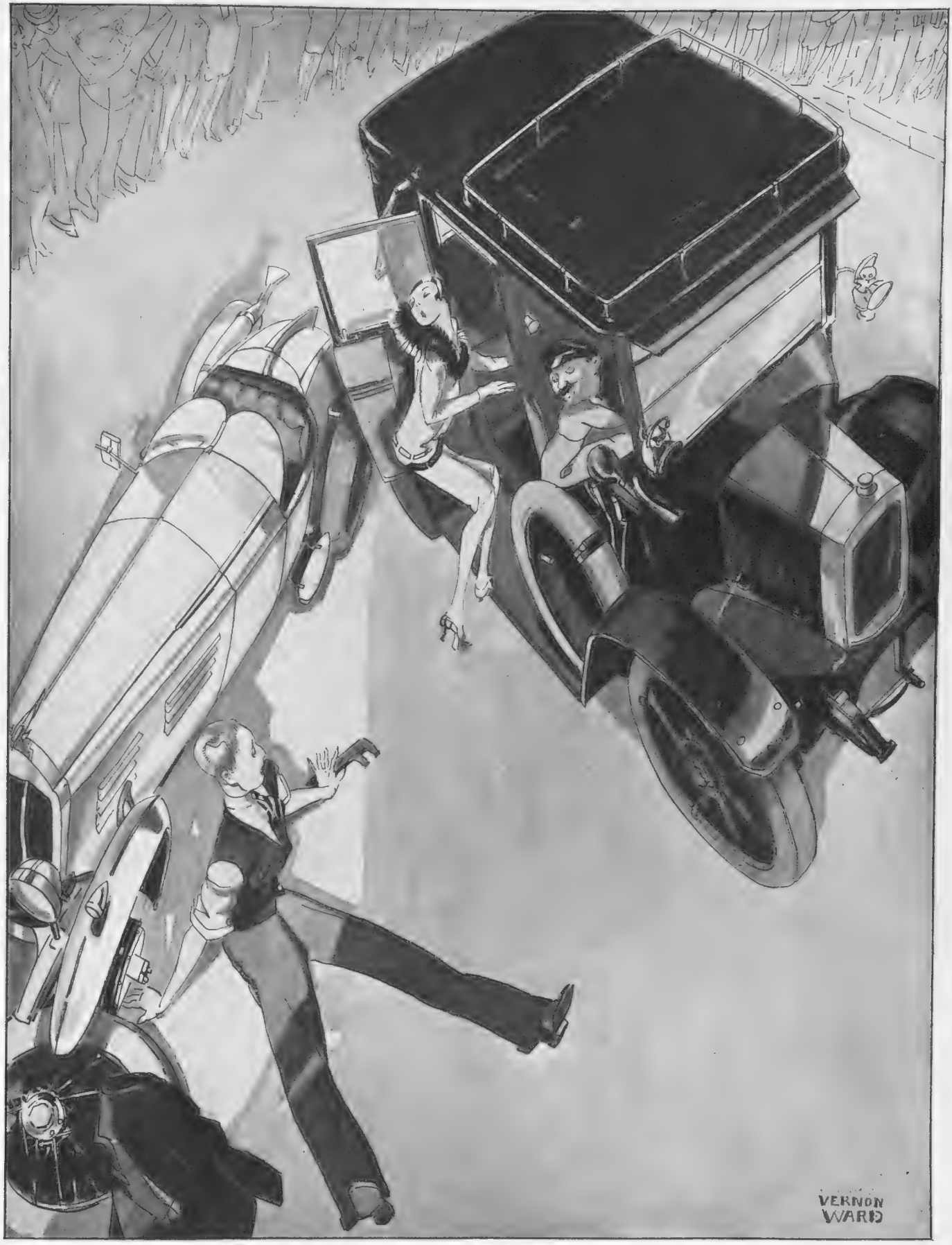
"NO, but were I a man Lorelei is my ideal of the spectacular vamp. I don't know whether you have many Loreleis over here; they don't usually flourish where taxation is high; but in America we're having a boom in Nell Gwynns. It's only a matter of economics, you know; given the opulence the Loreleis come into their own. And by their wit and fascination I have an idea they possess quite an educational value, don't you?"

"I—I don't think I could ever afford to pay the fees," I admitted.

"But I suppose there are such things as scholarships in this country?" said Miss Loos with twinkling eyes; but before I could reply the door opened.

"May I introduce you to my husband," she said. "He's just been touching up the last act of our play."

Perhaps I stifled a sigh. I had forgotten that, of course, they always marry brunettes. So I went out into the sunshine to start my quest of educational blondes.




BY VERNON WARD

# THE FALLEN ANGEL

# The SMARTNESS of our WINTER COATS

## By Blanche B. Elliott

*Specially sketched for* THE BYSTANDER *in Paris*

*Originality and a dressmaker touch mark this coat of black duvetyn with shaped cuffs and tie collar of soft grey fur. Bands of material trim the sleeves*

MODEL LANVIN

THE winter coat has entered into the general competition for styling which so pervades each item of our wardrobe to-day. No longer is it the shapeless, heavy cover-all it once was, tumbled about on the hall-stand or huddled up in a capacious drawer. Its new lines must be treated with respect, for it usually has to keep company with some attractive little frock with which it blends either in colour or material, or in a "twin" print of a similar pattern worked in a larger scale. This liaison effect is an insistent note in one's winter outfit, and should be taken into consideration when it is being selected.

WHETHER for motoring, or sports, for street or dress wear, the coat is distinctive in its character. For the former, it is happily the English and Scottish tweeds which hold pride of place everywhere; its universal success being based on a variety of reasons. The tradition of weaving it with a marvellous care, reliability, the use of hand looms all cause it to be classed as the most reliable and delightful product of its kind. The dampness of these northern shores makes it the ideal fabric for its cold climate, while it is the material above all for sporting uses. It has now conquered other fields and enters into the drawing on a smart afternoon. It often crosses the Channel to Paris, obtains new treatments of colour and design, and is "blessed" as one of the new season's fabrics, often returning to its native land rechristened and redyed.

RUNNING it very close is the Jersey tweed, which creates the most fascinating little frocks to accompany the top coat, and these are what the smartest women will be wearing this winter. For the long motor trip they do not crush or crumple, and can be so light as not to be too warm to wear indoors for a smart luncheon party. They are often lightened with a touch of lingerie or ermine at throat, or a wooden fastening or necklace which is so much worn at the moment.

LEATHER is worked into so soft and pliable a state now that it is the utterly successful accompaniment of tweed and ranks as an alternative to flat fur. Often the leather coat is in a plain colour of the predominating shade in the tweed, and is lined with tweed or is faced with it. The high collars of fur form excellent wind shields for the motorist in the open car, and the little hats with down drooping brims fit well into them with a minimum of inconvenience. An idea which is adopted in the States and Canada has great advantages for a motoring tweed or cloth coat for the cold Highlands, or to withstand the icy breezes of the East Coast, and that is to interline it with a lightweight woollen specially made for the purpose. This adds greatly to its warmth and but little to its bulk or weight.

AS an alternative for the long fur coat Paris is showing short fur coats which possess many advantages. For motoring one does not sit on and so spoil this fur, while a heavy rug can be used to cover the knees. They make up delightfully smart ensembles and are easy to walk in. The illustration of the astrakan coat faced with ermine by Worth is a notable example, and is worn with the godet skirt which he has launched.

FOR afternoon or town wear the coat is a dressy creation conforming to the latest dictates of fashion in line and trimming. It often shows a dressmaker touch such as is seen in the model sketched chez Lanvin and illustrated above. Again it accompanies the little frock either in velvet, satin or moiré with which it should harmonise. For this reason linings are important, as it is necessary for them to blend with the frock or be made with the same material. It is wise to work out a colour scheme for two or three little frocks and their accompanying coat.

IN every big collection the exceeding elegance of the top coat was emphasised by such little frocks which the mannequin invariably revealed by opening the big coat, which was cast into the arms of an attendant to allow the charms beneath to be fully shown until one began to think that the coat, blouse and skirt, once so overwhelmingly popular, had passed entirely out of favour. Bottle green is very chic just now, and is good with black or contrasting light furs. Black is always smart, especially with a touch of white, and blues are coming back into favour. Apart from the flat furs just mentioned lynx is a delightful alternative. Fox borders many a smart coat, and edges a tailpiece here, a frill there, and forms the soft, enormous high collars inside which modern Eve nestles coquettishly. Frankly, the fur-trimmed coat is recognised as ultra-smart wear, and whether it be the tight hip-swathed affair, the long princess line, or the cape effect, it gives the cachet to the winter outfit. With it is worn the new felt hat, also bearing out the colour scheme. When the coat trimming is of astrakan, galiac, or any other smooth fur, the hat is often either trimmed with a touch of it or is composed of it entirely. Everywhere it is the ensemble idea which should be the aim of the well-dressed woman.

AND after all is said and done it is the woman of fashion who decides what will be worn. She can be influenced, charmed, led to a point, and after that she chooses for herself. It is she, then, who leads and the rest who follow, until it becomes a challenge and a race between those who create and those for whom creations are made. It is therefore a matter of first importance for the manufacturer to consider and work for the woman of taste. It seems to me that there is less co-operation in England on this point than elsewhere.

THE British manufacturer is apt to work on lines he has always done and produce what he thinks to be "good enough for anybody," and then shows an attitude of impatience towards the woman who will not wear it, quite ignoring the fact that he has not been consulting her changing tastes. On the other hand, if one could shake the deadly complacency of the average woman in her pose of "not caring about clothes" (which, incidentally, I doubt exceedingly) one would achieve much. For it is her inherent dislike of a new style, which she will probably adopt the following year, and her predilection for bargains in clothes that is the main cause of indifferent dressing and the reason for the criticism of Englishwomen's clothes that it is my unhappy lot to hear so frequently in other countries than this. And with all due deference to duchesses, who are the only people whose opinion would ever be listened to, it is not they who have the hard, practical struggle with circumstances or the ultimate knowledge of clothes of the average well-to-do woman, nor her valuable and useful experience. It is the latter who has to exercise intelligence to use her money to best advantage, and her own good taste in her final choice.

BUT it is also necessary to keep in keen touch with what is being done in the Fashion centres of the world, and to be able to appreciate the enormous value and charm that good clothes possess. I am, however, reminded of a remark made to me by a charming well-dressed Chilean woman when we were attending a London dress collection some years ago in reply to a criticism, which was: "Quand une Anglaise est élégante, elle est *très* élégante."

*A black and white ensemble showing the new short fur coat in astrakan, with ermine collar and touches at cuffs with the original godet skirt Worth launched this season. Model Worth*

BY STARR WOOD

*"Why do frogs croak?"*
*"Well, they can't live for ever, can they?"*

BYSTANDER SHORT STORY

# SHE DIDN'T SLEEP MUCH THAT NIGHT

By RICHARD VINER

Illustrated by Frank Oldham

A TRACE of light swept across her closed eyes. She moved her head sleepily. Then suddenly sat bolt upright in bed, peering through the darkness, her hands stretched out towards the lamp, and as the darkness gave way she shrank back against her pillows with a half-uttered cry.

"Fold you arms in front of you and keep quiet. If you yell I'll shoot, and the gun's silent."

Rigid, her lips open against her teeth, eyes staring, fair, shining hair tumbled about her head. She gazed amazedly, fearfully, at the man with his levelled pistol. She could not see his face in the shaded light of the bed lamp; the collar of his coat was up and the brim of his hat drawn down. She shivered, a draught of cold air blew upon her nightgown; the bottom half of one of the bedroom windows was open.

"What . . . do . . . you . . . want?" She clutched her folded arms to stop her fingers trembling.

"MONEY, jewels, any portable valuables." The sound of his voice eased her panic. It was a cultured voice. Not a Bill Sikes. "It will expedite matters if you t-tell me where they are." His stutter awoke memories. She tried to see more of his face.

"In the drawer of my dressing-table," she replied.

"Thank you. And p-perhaps you'd just make the collection for me. I'm afraid I might not b-be able to t-trust you in such close proximity to the bell with my b-back turned." He approached the bed, towards a chair on which was laid her dressing gown. She saw he limped. The right foot. Memories raced back. He picked up the flimsy, fur-bordered wrap and threw it lightly on the bed beside her.

"You mustn't c-catch c-cold."

He had come within the circle of lamplight now, and she could see more of his face between the slit of his upturned coat collar.

"Jim!"

He started back, half-swung towards the door, then back again to her.

"Jim!"

The gun still raised, he came close to her, pulled aside the lapels of his overcoat as if to see better, then suddenly sat down on the blue quilt and gave a short, hard laugh.

"My God, Irina! I n-never recognised you! Still, I s-suppose I wasn't exactly looking for a friend."

"Jim! What does this mean?"

"What's it look like?"

"A thief!"

"Thief, robber, p-pilferer, all same or nearly. And you didn't have much c-chance of giving me the benefit of the doubt, did you?"

"But, Jim, why, why?"

"Oh, necessity, the mother of contravention and other illegitimate children. Tried one thing, t-tried another, found that the qualities most appreciated during a country's temporary emergency are not always those that they can find a use for during the less exciting permanency of peace. So I gave up trying, and happened to meet one Nat Sadler. He did a pretty piece of work in G-Grosvenor Square the other day. Didn't you hear of it? It was he who suggested the possibility of adapting my undoubted genius for the tactics of war to those of peace. *Me voici.* D'you want to hear any more? Because at the moment you are the precious object of attack, and time presses."

"Don't be foolish, Jim."

"I'm not, Irina."

"You don't mean you're going to rob me?" Her eyes moved sideways. There were two diamond and emerald rings in the little drawer of her bed-table. It was closed. She looked back at him, but as her eyes met his he smiled, stretched out his hand, flicked open the drawer, took out the rings. But he missed the sudden blaze of fury in her eyes.

"You see, I'm really quite serious, Irina. After all, you're rich. You have money and jewels. Sufficient, indeed, not to miss one or two." He slipped the two rings into his top waistcoat pocket as he spoke. "Of course, if I'd known it was you, Irina, I should never have come here. But the name in the directory was J-Johnson. You've rented the house, I suppose? You never did like the responsibility of your own place, did you? If I remember rightly, it was one of Edward's chief complaints."

Unfolded now, her hands worried unceasingly at the sheet, breaking it into a hundred little creases.

"Jim, you can't rob me like this. Anyone else, I'd risk it and make an alarm, but I can't—I can't see you chased by policemen; it's so—so degrading."

"I give you full permission to make the attempt, Irina. Don't let anything like c-class consciousness or sentiment interfere with defending your property. In any case, I assure you I'm not enjoying myself. I only hope you're insured! Now, will you please put on your dressing gown? I must get to work, or we may be interrupted. E-Edward the faithful, I suppose, is somewhere on the premises?"

"Jim! You can't steal—not from me! Jim, you can't!" Out of the corner of her eye she could see the little green bell-push on the bed-table.

"I'm afraid I can, Irina. Though if my bank account wasn't so perilously near an overdraft I'd struggle to oblige you."

"I could give you a cheque."

He shook his head. "Couldn't risk a cheque, Irina. The generosity of to-night might so easily be replaced by the righteous indignation of to-morrow, and then the cheque might be stopped. No, my dear, I'm afraid you'll have to put your dressing gown on. I really am awfully sorry that c-coincidence should make you the victim of this little raid. I would have liked to have avoided it."

"You're a cad, Jim Holkett!" The woman's hand flew towards the bell, but she was too slow. She cried out as he twisted her wrist back.

"Hush, my dear! You'll w-wake someone. And really, Irina, I don't think that's nice behaviour towards an old f-friend."

"My God, Jim, you're cool!"

"You have to be at this game. Now come on, hop out of bed."

HE still sat near her. She pushed the clothes back, reached for her dressing gown, then suddenly stopped and smiled, pages of contrition in her eyes.

"I'm sorry, Jim. It was temper, I suppose. It's not nice to think of losing all one's precious bits and pieces. And, please, can you point that pistol a little away from me. I'm not as cool as you are. It rather frightens me."

*(All rights strictly reserved)*

He smiled back. She remembered how rare his smiles had always been.

"B-Baby! You almost make me feel a brute!"

"Only *almost*? Then if I go on trying perhaps you'll feel an entire one and withdraw your troops."

She was struggling into the dressing gown and with his unoccupied hand he reached out to help her. He felt the softness of her arm and his eyes lingered over the loveliness of her bare neck.

"Still so b-beautiful, Irina. In the excitement I'd forgotten to tell you."

She caught his hand, but gently, as with a caress.

"It's rather awful we should meet again like this after the last time. I'm not sure, Jim, that my feelings aren't pretty near hate at the moment, which says how much my jewels mean to me. Yet the last time we were together I'd have sold every jewel in the world for you, sold everything, given up everything," she smiled sadly, "even hot baths. But you went a w a y, inexplicably, irrevocably. . . ."

"Irina, p-please! I prefer not to think of that now. I've been trying not to think of it for the last twenty minutes. It might interfere with the proposed course of action. I hate to mix this business with pleasure."

She ignored his words and went on talking.

"AFTER you left and I had no idea where you'd gone I wrote you hundreds of letters, because if I couldn't post them I could at least pour out my heart that way."

The hand holding the pistol drooped to the bed. His teeth were nibbling his underlip.

"Shut up, Irina. You're undermining the morale of the enemy."

"Don't fool, Jim. I could never undermine your morale. You never had enough."

He laughed and put both hands up. "Direct hit."

"It was tragedy you didn't care enough. If you had you would have taken me away, and I should have been spared the boredom of a rich, useless life and you would never have become a crook. D'you know, I've never been back to Italy. Couldn't face my memories. I'm a sentimentalist, but you should know that. Even time, even Edward becoming more considerate, more saturnine, more successful, more unendurable every day hasn't destroyed the happiness of those days with you. I'm changed now, no longer the impetuous creature you once knew, but, oh, God! Jim, why didn't you love me enough to have taken me away then? Why did you leave me to the chagrin of regret? Why didn't you love me enough when I loved you so much? When . . . ."

"Stop, Irina!"

The revolver lay on the quilt; his hands caught hers, released and moved around her shoulders; his lips found the warmth of her neck, then her head lowered and the bowed ribbon of her mouth met his.

"Oh, Irina! Darling!" He spoke into the warm bloom of her cheeks.

He did not, could not, see her hand creep down the bed towards the revolver; he only felt her face wrenching away from his.

"Get up, Jim! And get out!" Instead of her soft figure against his he felt a hard pressure jabbing into his chest.

"You little . . . ."

His foot caught in the lamp wire, dragging it from the socket. The room dipped into darkness. Frightened, the woman pulled against the trigger, but she pulled in vain, the safety catch was down, and the next second it was wrenched from her; but as Jim forced her back upon the pillows

*"My God, Irina! I n-never recognised you! Still, I s-suppose I wasn't exactly looking for a friend"*

the bedroom door opened. There was a click and the blaze of the ceiling lights, then a quiet, impersonal voice saying:

"I am, of course, presuming you intend to marry her?"

"Edward!" Irina, her fair hair dishevelled; Jim, revolver once more in his hand, but half sprawled over the bed in his scuffle with Irina, turned simultaneously towards the door.

"Yes, my dear, it is I. And much as I may appreciate this situation, I hope you will both understand that I can sympathise with your embarrassment. And, young man, you may put away that weapon. I have no intention of embarking on any violence in defence of my wife's honour."

JIM had risen. He was standing, a tall, thin-faced figure, against the bed, his eyes fixed on Irina's husband, his lower lip tucked in between his teeth.

"Edward"—she clutched up the nightdress where it had slipped off her shoulders—"Edward," and her voice broke hysterically, "this isn't what you think, what—what you hope. This man is a burglar. I was fighting with him when you came in. That revolver—that was—that was to rob us."

"Irina, my dear," Sir Edward Malliday blinked behind his pince-nez and straightened his back, a movement of impatience that made him even taller than Jim Holkett. "Please don't insult my intelligence or your own by any absurd story."

"I am not lying. Ask him. Ask him if he didn't come in by that window to steal my jewels."

"I am quite sure he came in by that window, and I have no doubt many others have entered the same way. That he came to steal is ludicrous—unless it were to steal a little of your sleep." The corners of Sir Edward's mouth pursed inward. "And I don't propose to believe that even you would consider amusing yourself with a common burglar. Also, I think I am acquainted with your friend. Major Holkett, D.S.O., if I am not mistaken. And again, if I am not mistaken, he met you in the winter of 1924-25 while we were staying in Rome. So your suggestion of burglary is absurd, my dear. By the way, Major Holkett, I always wondered why you left us so abruptly. I had always thought you one of my wife's most tolerable cavaliers, and I assure you it caused her considerable inconvenience—I might even call it grief. If I am not confusing my dates I believe she eschewed all consolation for at least six months. Then an Italian, a certain Baron Bocchino, succeeded in dispersing a constancy to your memory that had surprised me. If she has not destroyed it I believe your photograph is still kept among her private papers. At least it was there when I last looked at them."

"I NEVER knew you for a prying sneak!" The woman's face was bloodless and there were lines about her eyes as though Time had scarred her face.

"If you will allow it, my dear, you have never known me for many things. After the Baron Bocchino there came——"

"Edward! Will you stop!"

"No, I will not." Her husband's voice rose, he came a step nearer. The parched skin of his face and the two bald islands on either side of a peninsula of grey-white hair grew red. "For years I've waited this opportunity, but you were too clever, your deceit defeated me, and for long I was too stupid to bear the thought of losing you; but now, thank heaven! I can see you as you are. What fools love makes of us, don't you think, Major Holkett? Baron Bocchino, the Prince Ladasky, Lord Berrimore, Anthony Cross, then that dastard politician, Avery Herlinge. God! That I should have tolerated such as this for wife!"

"And I such a vulgarian! If your father was once a footman there has been time enough for you to escape the scullery."

(Continued on page 156)

5 DR

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| Chassis de Luxe | £505 |
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| Four-Lt. Fabric Saloon de Luxe | £640 |
| Sportsman's Coupe de Luxe | £640 |
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|---|---|
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| Two-Seater Coupe | £325 |
| Six-Light Fabric Saloon | £345 |
| Four-Light Fabric Saloon | £345 |

**16/45 H.P. (SIX-CYLINDER)**

| | |
|---|---|
| Chassis | £315 |
| Tourer | £395 |
| Saloon | £405 |
| Saloon Limousine | £435 |
| Four-Light Fabric Saloon | £405 |
| Six-Light Fabric Saloon | £405 |

**21/60 H.P. (SIX-CYLINDER)**

| | |
|---|---|
| Saloon | £455 |

**21/60 H.P. (EIGHT-CYLINDER)**

| | |
|---|---|
| Chassis | £490 |
| Tourer | £595 |
| Saloon | £605 |
| Six-Light Fabric Saloon | £605 |
| Four Light Fabric Saloon | £605 |
| Saloon Limousine | £635 |

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FILM NOTES

# "SMILING IRISH EYES"

## By Lady Eleanor Smith

*Sally Starr looks as though she gets a great deal of fun out walking with her Russian wolfhounds on a bright and sunny morning. Miss Starr is now busy making "College Days" at Hollywood*

ONCE more the sponsors of Colleen Moore have ignored her tremendous potentialities as a comedienne, with the result that, for the second time in her career, this spirited, impertinent double of Miss Jessie Matthews is cast in a silly, tender, sentimental story of a type once popularised all over the world by the youthful Mary Pickford.

"SMILING Irish Eyes" would, indeed, have been exactly suited to the elder actress about ten years ago, and I can well imagine her, curls streaming about her shoulders like sticks of barley-sugar, crooning over a pasteboard wishing-well to the edification not only of America and Europe, but also to the delight of Esquimaux, South Sea Islanders, Chinamen, and cannibals. For this, indeed, is the type of film which once gained for Miss Pickford the rather dreadful title of "World's Sweetheart."

AND the same mixture has been resurrected, with the addition, of course, of dialogue, in order that a young lady with such a sense of humour that, if astutely managed, she might become a female Harold Lloyd, may may repeat once again the wistful, weeping-willow sort of performance she gave in "Love Never Dies."

WE are asked to believe that we are in Ireland, an impossible, sugar-candy, fairyland Ireland of colleen bawns and banshees and leprechauns and picturesque peasants who preface every utterance with the word "acushla." Perhaps some parts of the Emerald Isle really are like this; if so, I have not yet been fortunate enough to visit them.

TO proceed; our heroine, Kathleen O'Connor, is passionately in love with a musical, masterful peasant named—and I am not joking—Rory O'Moore. This youth composes the theme song of the film, "Smiling Irish Eyes," as a love-offering for his Kathleen, but by and by becomes possessed of a not unnatural desire to emigrate to America and there compose more theme songs. He must have heard all about the millions coined by the criminal responsible for

*Frances Doble and Stewart Rome in their first all talkie, made by British Sound Film Production at Wembley. "Dark Red Roses," from the story by Stacy Aumonier, was directed by Sinclair Hill*

# "OULD OIRELAND" AND THE TALKIES

"Sonny Boy"! Off he goes to America, where he instantly scores an enormous success, and is presently leading man in a Broadway revue, where he is encouraged to bellow "Smiling Irish Eyes," regarding the while, with evident appreciation, the admiring countenance of the beautiful blonde star of the revue.

To New York also comes Kathleen O'Connor, who has been most handsomely and inexplicably treated to a ticket by the local squire. When this simple colleen arrives at the theatre she is just in time to witness Mr. O'Moore's telling number, and so disgusted is she by the sight of her affianced Rory toying with painted blondes that she stumps out of the building and takes the next boat back to Ireland, after walking about New York City for several hours in such a state of abstraction that she would in real life certainly have been arrested by the vigilant police of that town.

*Mary Nolan and Montague Love in an all-talking picture, "Charming Sinners," now at the Plaza*

All this, as you may have divined, ends as merrily as a marriage-bell, for Rory, now very much the affluent tenor and evidently tiring of his blonde, returns post-haste to County Kerry, where he discovers Kathleen sobbing over the elves' wishing-well which has played her so false. In one moment she is in Rory's arms, and five minutes later the entire village takes part in an impromptu and skilfully executed jig, proving, I suppose, once and for all, to the entire satisfaction of America, that the Irish are a feckless, frolicsome race.

*Gerald Rawlinson in "The Devil's Maze," a Gaumont British picture, most of which was made at the Shepherd's Bush Studios*

The impudent and impish charm of Miss Colleen Moore stands little chance in a film during the course of which she must remain persistently bedraggled, but her brogue is bewitching, and, although she hasn't much of a voice, she sings one or two songs quite pleasantly, looking the while more like the leading lady of the London Pavilion than ever. James Hall, as Rory O'Moore, strides about the pretty chocolate-box village with an air of righteous self-satisfaction which makes the persistent devotion of Kathleen seem quite surprising. Some fair-ground scenes which occurred during the earlier part of the film were humorous and well photographed.

***"The Mysterious Doctor Fu Manchu"***

Those who like blood, thunder, sliding panels, revengeful Chinamen, and all the claptrap paraphernalia of horror, will be delighted with this film, but it is doubtful whether those who admire the Chinese and regard them as a dignified and peace-loving race will be equally enthusiastic. E. S.

THERE are so many beautiful cars at this year's Exhibition that it will be difficult to make a choice, but there is one choice upon which no woman motorist will hesitate—the choice of *Pond's Vanishing Cream* to protect her complexion from the wind and dust.

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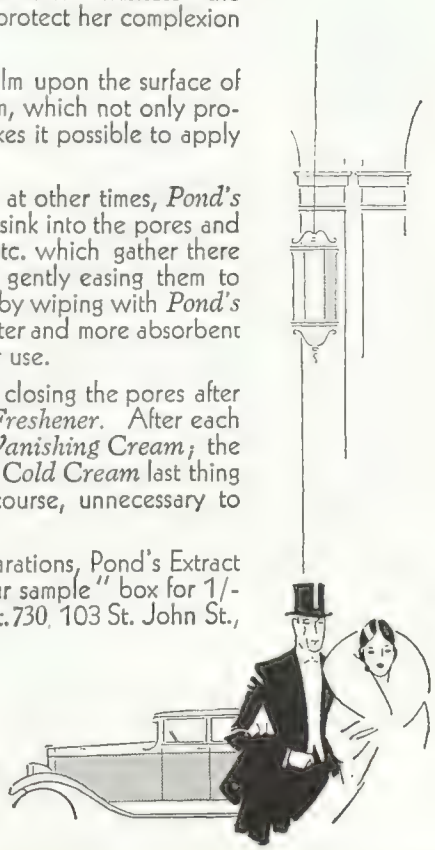

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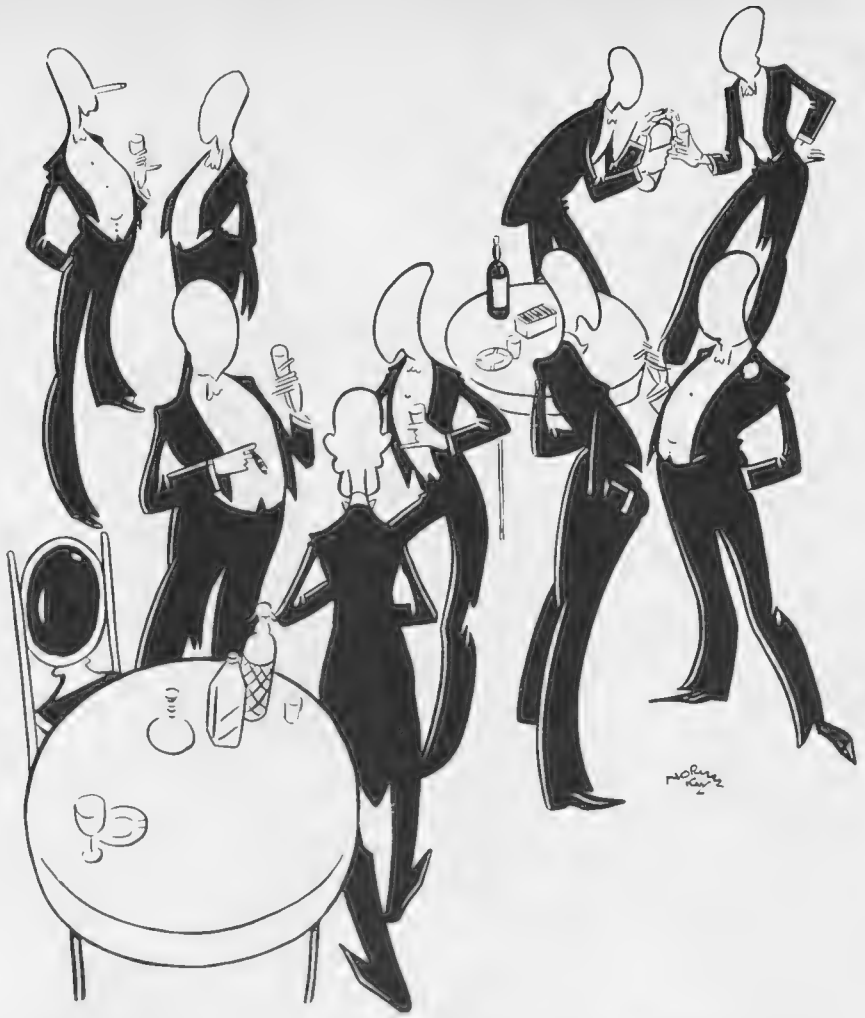

*"During the interval, all critics must go into a room where they are supplied with refreshments, liquid and mental"*

# NEW RULES FOR DRAMATIC CRITICS

By

## HANNEN SWAFFER

*Illustrations by Norman Kay*

WEST END managers are seriously discussing a new rule. They warn each newspaper to see that its critic's first-night ticket is used only for newspaper criticism and not for the purpose of broadcasting.

This is a direct challenge to James Agate, who has been accused by Bertie Meyer of damaging *The Flying Fool* by the words he is alleged to have used about that melodrama in his fortnightly talk on the wireless.

Although James Agate replied and justified himself completely, proving from the typescript that he did not say what he was said to have said, the managers have nearly all lined up in protest against any critic speaking about plays on the wireless, never mind what he says. They would rather it all were kept a dead secret. Things are coming to a pretty pass in the theatre.

CHARLES B. COCHRAN recently wrote to one of my editors and said that, in future, I should be expected to occupy my seat until the fall of the curtain at each one of his first nights, instead of standing at the back, as I often do—when there is somewhere nice to stand!

He accused me of discussing the play with my "satellites," as he called them, and in a letter sent to another editor he accused that paper's critic—one of my "satellites," I suppose—of performing "antics" at the back.

This referred to the first night of *Bitter Sweet*, when, unknown to Mr. Cochran, I had some difficulty in quietening certain people who were standing around me, and who got bored in the middle of the play.

Now, if Mr. Cochran seriously wants me to sit down in my stall all through the show, I wonder why it was, when *Wake Up and Dream* was produced at the London Pavilion, he smiled genially when I told him, as I went in, that I was going to stand at the back of the dress circle. I knew, you see, that I was to be a character on the stage, that Sonnie Hale was to make up as myself, and, very naturally, suffering from that modesty which is acknowledged to be my only virtue, I kept right at the back so that I should not be seen. Now, if I can stand at the back during *Wake Up and Dream*, why cannot I stand at the back during *Bitter Sweet* or any other play? I stood up at the back all through *Porgy*, but as I gave that show a eulogistic notice nothing was said.

WHAT new rules will managers think of next? The truth is that they do not mind if you stand, or lean, or sit, or lounge, or do anything you like, so long as you lie when it is a bad show.

I refuse to take the drama lying down.

Basil Dean made a rule, not long ago, that every critic should be in his seat before the curtain went up, otherwise he would not be allowed in. This stopped soon after I pointed out that, when he revived *The Little Minister* at the Queen's Theatre, Dean himself was the last man in his stall when the curtain rose on the second act.

Managers get seriously angry when you prove that they do what they accuse you of doing.

One rule which is growing, much to my dismay, is the rule that, during the interval, all the critics must go into a room where they are supplied with refreshment, liquid and mental, while the honest ones stand glaring at the others, and the others stand, beaming with smiles, to hide their shame.

Managers seem to think that critics want to meet each other.

LET me tell you a secret. The honest ones despise the sycophants and the sycophants hate the honest ones. The sycophants would all like to say what they really think about a show, so they loathe the few men who, by years of honest indifference to flattery and reward, have earned the right to say what they like, where they like, how they like, and when they like.

As a new rule is to be made for me about standing up, a new rule will soon have to be made for St. John Ervine.

The management of *Happy Families* are seriously angry with him because,

# KEEPING A CHECK ON CAPTIOUS CRITICS

when he walked out the first night he was heard to say, "This show ought to come off to-morrow night."

One of the management wanted to write in to the editor of the *Observer* protesting that Mr. Ervine should keep his opinions to himself.

Now, is it worse for him to say something with his lips so that three people can hear it than it is for him to say something with his pen so that it can be read by a quarter of a million?

POOR ERVINE, like myself, suffered considerably during *Happy Families*, I have no doubt. If he and I had possessed the real courage of our opinions we should have shouted halfway through the first act, "Stop this nonsense, and let's go home."

One day one person will do that and then, perhaps, the custom of staging blah-blah by bleaters will disappear from the map of London.

I have criticised Agate on several occasions in regard to his wireless speeches, for the reason that I do not think, admirable speaker though he is, and intelligent critic though I think him to be, he is the sort of critic who should speak to millions of people in their little homes in far-off towns. My reason is that, on the *Sunday Times* he is a highbrow. If he expresses those same highbrow opinions on the wireless they are not suitable for the million, while if he changes them for the million they cannot be his real opinions.

On the other hand, he has on several occasions championed plays, apparently foredoomed to failure, that have no doubt been helped to success because he implored people to go to see them.

Years ago, you know, Arthur Roberts used to remark, "Say what you like about me, but for Heaven's sake don't leave me out."

TALK about the theatre is good for the theatre. Managers may not like it every time. They may object to certain words, but to argue that a fortnightly criticism of the theatres is bad for their business is, of course, a lot of blithering nonsense. Agate, perhaps, is the wrong man. It should be done by Wilhelmina Stitch. Then we should at least get rhyme if we did not get reason.

Agate is always getting into trouble with them over his wireless talks, but so would anybody else. They want flattery, not criticism, bunk, not honesty.

*The Flying Fool* was not harmed by Agate's wireless remarks. It was harmed by itself. Most of its humour was fatuous. Its plot was incredibly impossible. There was one scene admirably staged, but another scene that should have caused a sensation went all wrong.

SOME managers clock the critics going in. I know a manager who uses for me a split-second watch, one that has been used for the A.A.A. championships. He does not know that a play seems like a marathon, not a hundred yards sprint. I know a manager who counts how many drinks the critics have between the acts. I do not mean one of the managers who give the drinks away, but one of the managers who sell them! When they give them to you they want you to have as many as you can hold. It dopes you into somnolence.

I would like to assure the managers that all the critics I know, in spite of the lack of knowledge which handicaps many of them, really have what they consider the interests of the theatre at heart. I mean that the silly ones want to see the bunk plays a success, and the earnest ones want to see the good plays a success. All of them would rather have successes than failures, because then there would be fewer plays for them to see.

GEORGE MORRISON, who for years endured first nights for the *Morning Post*, used to say when he came out, "Well, I hope it's a success, then I shall not have to go into that theatre again for a year."

James Douglas recently told me that when he understudied Walkley for the *Star* years ago when that superpostman had gone to the Post Congress at Washington, he told Walkley on his return after a month's absence that he would not have his job for anything.

THAT was before managers started clocking you in, listening to what you said going out, saying that although you could tell your wife what you thought of it over the supper table you could not tell someone else's wife over the wireless. They want you to sit in your seat so that they can sit in their box and watch you. Soon they will be gagging us.

For all time, though, they will complain when we go—and squeal when we stop away.

Long live the drama! It will survive criticism. Sometimes I hope it will survive even management! H. S.

*"Some managers clock the critics going in I know a manager who uses for me a split-second watch"*

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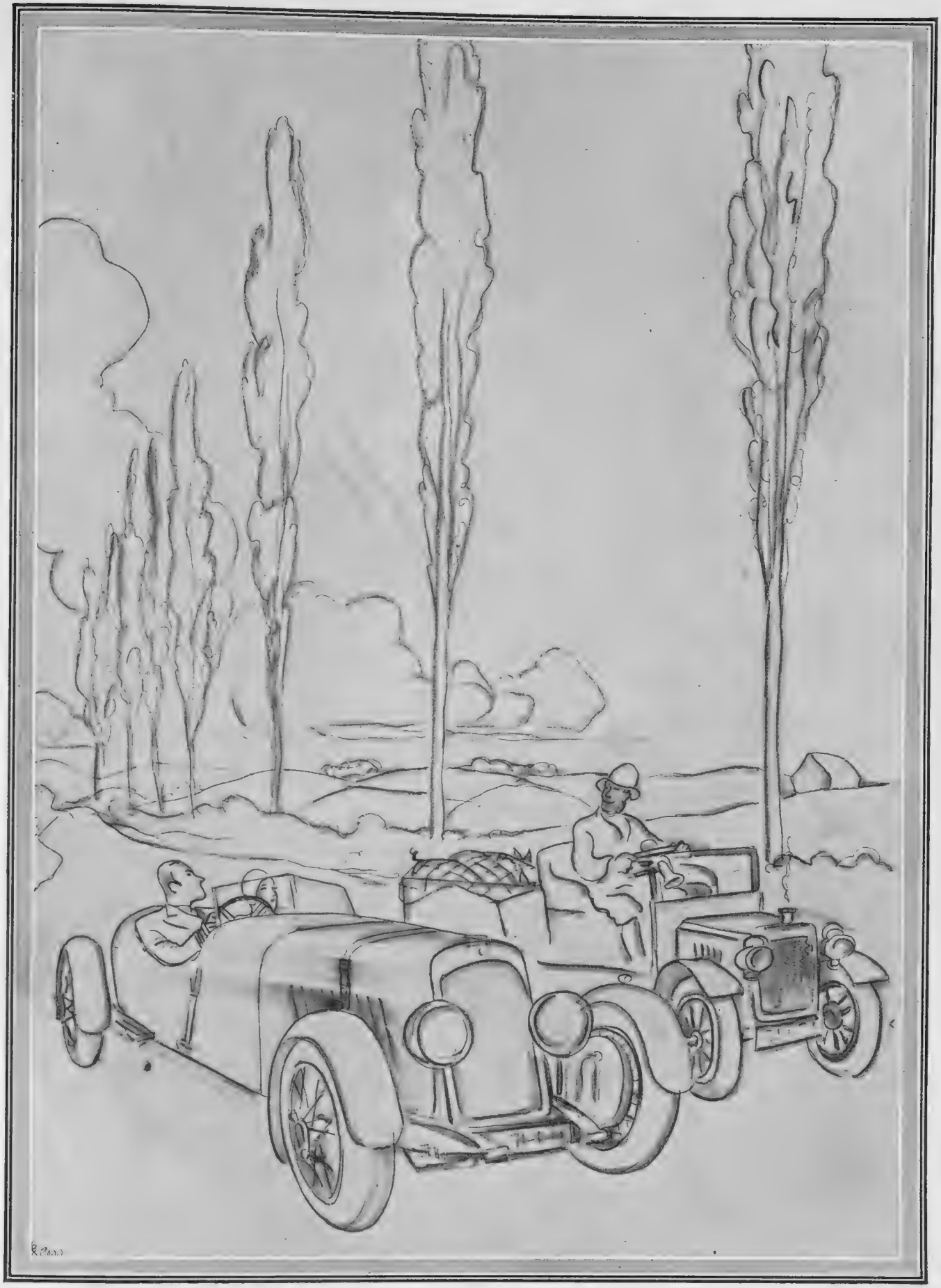


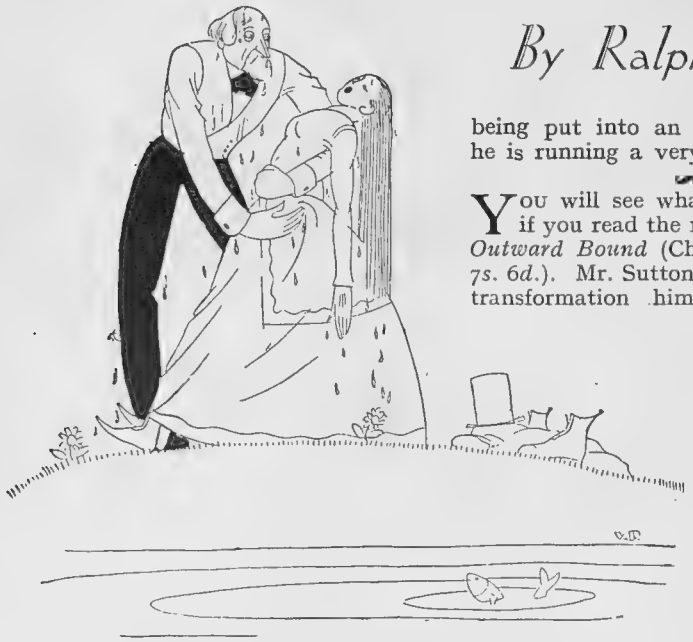
BY S. C. MARTIN

*" Littlecum-St. Mary? Whoi, oi be goin' there messel, Zur. Jist you follow me, Zur "*

BOOKS AND PEOPLE

# CAN A PLAY MAKE A NOVEL?

## By Ralph Straus



*On one occasion when Browning*
*Saved a debutante from drowning*

*She inquired faintly what he meant*
*By that stuff about good news from Ghent*

*One of the exceedingly amusing illustrations to "More Biography" (Methuen: 7s. 6d.), a series of quaint quatrains by Mr. E. C. Bentley. Mr. G. K. Chesterton is amongst the illustrators. This book must be seen to be believed*

So Bob Sherriff is going to write *Journey's End* as a novel, and the book is bound to enjoy a huge circulation. It will probably be translated into a dozen foreign languages. But will it, like the play, rouse up half the world to frenzied admiration? I very much doubt it. It has never seemed to me that much good can be done by an author (or anybody else, for that matter) tinkering about with his own work; and that is what it comes to. It is bad enough when a novel is "put on the stage," though I am aware that on rare occasions a quite mediocre novel can be turned into a good first-class play, but the reverse of the process—to my mind, at any rate—is simply asking for trouble.

Yet the practice seems to be becoming more frequent. Of late years I have often seen in the bookshops some cheaply produced "novel of the play" or "novel of the picture" while the play or the picture is filling the theatres close by. A glance at one of these was enough, and I was only surprised that the author had not shrunk from putting his name on the title-page.

But writers of distinction are now doing the same thing. Reginald Berkeley did it with *Dawn*. John van Druten did it with *Young Woodley*. And, to be fair, there is this to be said: both Berkeley and van Druten know well enough that words which come so well across the footlights are not always in place in the pages of a novel. If, however, a writer is ill-judged enough to retain such words when his story is being put into an entirely new dress he is running a very grave risk.

You will see what this risk can be if you read the novelised version of *Outward Bound* (Chatto and Windus: 7s. 6d.). Mr. Sutton Vane has done the transformation himself, and all the play's good points are there, as well as a lot of interesting introductory matter. But the clever dialogue which helped so much to entertain you in the theatre seems hopelessly artificial between the covers of a book. You may imagine that as *Outward Bound* is only a beautiful fantasy this cannot matter; but it does matter. It spoils your enjoyment. It seems horribly wrong. Before Tom Prior and Mrs. Banks and the business man and the char come on board that most mysterious vessel they are not in the least theatrical, but once the ship sails Mr. Vane cannot forget his neatly turned phrases, and here they are again, almost unchanged.

This is more than a bit of a pity, because there are excellent things in the novel which were not in the play. Jock, the old dog who saved the two "half-ways" by leaping heroically through a window into the gas-filled room, is allowed to tell his own story. Young Tom's drunken progress through London after being sacked by the unpleasant Lindley and turned down by his girl is extraordinarily well done. If only Mr. Vane could have forgotten that admirable "set" on the stage! But perhaps this was too much to hope for. (Yet I admit that plays can make excellent reading: *Outward Bound* certainly did so in its original form. It is rather curious. But you had better judge for yourself.)

A dog tells his story in *Outward Bound*: a parrot and a cat are even more loquacious in another work of fantasy that has just been published. *Dudley and Gilderoy* (Benn: 8s. 6d.) is the work of Algernon Blackwood, who can write about anything in the world and most things outside it. Here he is merely out for entertainment—he calls his book "a nonsense"—and first-class entertainment it is. Dudley is the parrot and Gilderoy is the cat, and together they enjoy a series of astonishing adventures which will keep you chuckling.

And do not be put off because you may not happen to find beasts who are made to talk like humans altogether to your taste. Dudley is a parrot in a thousand—I actually met the bird once: it tried to bite me, but I was in good training at the time—and Gilderoy is a cat of cats. Together they make a quite heavenly pair, and if you do not approve of their antics—if that be the right word—I will allow Dudley to reach my finger next time.

And so to this week's novels, and first to a really good first novel which may frighten you a little by its bulk. In spite of its size, however, *The*

(Continued on page 154)

GRAHAM SETON

*Who is in private life Lieut.-Colonel G. S. Hutchinson, D.S.O., M.C., is the author of the sensational spy novel, "The W. Plan." Colonel Hutchinson, who is a keen horticulturist, is seen at work in his garden*

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BOOKS AND PEOPLE (continued from page 152)

*History of Button Hill* (Gollancz: 10s. 6d.) is by no means heavy fare. On the contrary it is the most appetising fare that has come from Yorkshire for some considerable time. Its author, Mr. Gordon Stowell, knows how to write; he has wit and humour as well as a retentive memory, and he has a really good story to tell.

BUTTON HILL is a suburb of Fleece, which, I gather, is Leeds. It was born somewhere in the 'nineties, and had its days of fame, and survived a bad scandal or two, and then was smothered to death after the War when the city engulfed it. And Button Hill is the real hero of the book. You might suppose that a suburb has little to recommend it for this rôle, but in Mr. Stowell s hands Button Hill becomes an exciting place. The stories of its inhabitants are real, and you cannot but be interested in them. They are, moreover, of all sorts and kinds, and with great skill they have been knitted together to form this most adventurous, and even enchanting, history. It is a long and leisurely book, but I enjoyed every word of it. Mr. Stowell has begun exceedingly well.

I AM a little tired of the War-books these days—the importations have now become curiously alike—but it is a very different matter when you are given a really exciting yarn. It may be that the main features of *The W Plan* (Thornton Butterworth 7s. 6d.) by Graham Seton are not wholly new; many times before we have had a British officer dumped down over the lines and wandering through Germany in some sort of disguise. But I do not remember to have read of such a man being court-martialled as a German private soldier by Germans, or being enabled to return to his own lines in so unexpected a fashion.

THIS, indeed, is a rattling good story, and Colonel Duncan Grant is a man of whom more must certainly be told. When he coolly has a dead German major dug up from his grave in the first chapter in order to wear the man's clothes I knew that he was no ordinary man. A little gruesome, perhaps; and there is another incident almost as gruesome—but then it was War-time, and—can you commit murder, killing your enemies? Graham Seton, the pen-name of a distinguished soldier, must now show his hero at work in these peaceful days. R. S.

### BOOKS RECEIVED

CHRISTINA OF SWEDEN. By Ada Harrison. (G. Howe: 3s.)
REMINISCENCES. By Lady Warwick. (Hutchinson: 24s.)
ALICE MEYNELL. By Viola Meynell. (Cape: 15s.)
THROUGH TERROR TO FREEDOM. By Stella Arbenina. (Hutchinson: 18s.)
CARDINAL NEWMAN. By Lewis May. (Bles: 10s. 6d.)
CLASS 1902. By Ernst Glaeser. (Secker: 7s. 6d.)
DEATH OF A HERO. By Richard Aldington. (Chatto and Windus: 8s. 6d.)
ILLUSION. By Arthur Train. (Nash and Grayson: 7s. 6d.)
THE HIDDEN CITY. By Philip Gibbs. (Hutchinson: 7s. 6d.)
THE BURIED STREAM. By Lilian Bowes-Lyon. (Cape: 7s. 6d.)
ALL THAT I HAVE MET. By Mrs. Claude Beddington. (Cassells: 18s.)
THE GREEN PARROT. By Marthe Bibesco. (Selwyn and Blount: 7s. 6d.)
LIFE AND LETTERS OF SIR HARRY JOHNSTON. By Alex Johnston. (Cape: 7s. 6d.)
FROM HOBO TO CANNIBAL KING. By C. J. Thornhill. (Stanley Paul: 18s.)
THE ROOFTREE RIDES. By Margaret Brash. (Jarrolds: 7s. 6d.)
WHO ARE YOU? By Henrietta Leslie. (Jarrolds: 7s. 6d.)
TWO MEN'S TALES. By Elizabeth Marc. (Hutchinson: 7s. 6d.)
IN THE SHADOW. By Tod Robins. (Mathews and Marrott: 6s.)
INSTEAD OF THE THORN. By Georgette Heyer. (Longmans: 3s. 6d.)
BEAU IDEAL. By P. C. Wren. (Murray: 3s. 6d.)
BUCCANEER. By Arthur Cooke. (Country Life: 7s. 6d.)
DIAMONDS AND JASMIN. By Alice Eustace. (Mills and Boon: 7s. 6d.)
FALSE SPRING. By Beatrice Kean Seymour. (Chapman and Hall: 7s. 6d.)

## *Books and Their Authors*

In the review of *The Life of Sir Edward Marshall Hall*, by Edward Marjoribanks (Gollancz), which appeared in our issue of October 2, it was stated that the book was published at 7s. 6d. This was, of course, incorrect, the price being 25s.

It is no easy task to write one-act plays which, when primarily designed for performance in the Theatre Royal Back Drawing-room, will be both simple to produce and yet be far from mediocre, but *The Critic on the Hearth* (Routledge, 2s. 6d.) contains three little plays and five dialogues by S. C. Woodhouse, M.A., which are remarkably entertaining, and have a wealth of humour.

It is not unusual for authors to write two distinct kinds of books under different names and publish with different publishers. What is unusual, however, is for an author to publish, under her own name, two quite different kinds of book, which hardly anyone could trace to the same authorship. This is done by Miss Georgette Heyer, who writes historical romances for one firm and novels of the present day for Longmans.

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# DRESS HABITS

THIS male generation cares less about its clothes than any other for centuries back.

Women have come into their own as the supreme spenders and annexers of money. Women, together with all the expenses connected with entertaining them, combined with cars and income tax, leave the poor fish little or nothing to spend on his clothes. Gone are the days when a man dared not be seen walking down Bond Street unless dressed in a morning suit and top hat. For the penalty was sure. Women ignored him, and his club was ashamed of him. Gone are the days when a man could afford to take a pride in the size and variety of his wardrobe.

A man's clothes are now reduced to the bare minimum. His protection instinct forces him to realise that what few clothes he has should be of the very best.

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*SHE DIDN'T SLEEP MUCH THAT NIGHT* (*continued from page 137*)

SIR EDWARD bowed his head. "I stand rebuked. But it is my purpose that your future husband should know you for what you are."

The woman started up, propped forward on her hands. "What's that you say?"

"Well, my conjecture may be a trifle quixotic, but I hope for your sake he will marry you. She has, you may know, Major Holkett, £2,000 a year of her own, and after the divorce, providing she does not obstruct my desire for divorce, I shall allow her a further thousand, so that you need never resort to such means of livelihood as my wife asks me to believe is the cause of your visit."

"YOU shall never divorce me on his account. I tell you he came here as a thief. Look!" She rose on her knees and snatched at Jim Holkett's top waistcoat pocket. "Didn't I tell you he came to steal. My rings!" Holkett's left hand slipped carelessly to his overcoat pocket, inside it, closed over his revolver.

Sir Edward Malliday dropped his head to get a better view over his glasses. He spoke slowly.

"That's rather ingenious of you, Irina. If I didn't remember the assistance you extended to the impecunious Anthony Cross I might hesitate to disbelieve you. As it is I think it grossly unfair to Major Holkett to make use of a spontaneous gift as means of blackmail. I am almost surprised at you, Irina, and," his eyes went in the direction of Holkett's pocketed hand, "I should not have been surprised if Major Holkett had taken vigorous measures to defend himself."

"You will never divorce me on account of this man."

"WELL, my dear, you are at liberty to arrange your own line of defence. Personally, I should think it a waste of time and money, and of the latter, considering your mode of life, you may have full need. I cannot conceive any jury accepting your explanation of Major Holkett's presence. If Major Holkett chooses to accept the responsibility of admitting burglary out of his affection for you, then I certainly might have difficulty in establishing a case. But I don't think you can ask a man to jeopardise his career like that, Irina. Now, Major Holkett, what is the address of your solicitor? Perhaps you would accompany me to my study. There is whisky and soda there."

Sir Edward Malliday opened the door. Jim Holkett gave him one searching look, then passed out. "To the right," cried Sir Edward, "and down the stairs." He turned to his wife. "Good night, my dear. And to-morrow morning, perhaps, you will make arrangements for leaving here. I do not wish to run the risk of unfavourably prejudicing my case."

"Edward! Edward!" Her voice was perilously near a shriek. But Sir Edward did not choose to hear. The door banged behind him. R. V.

## HAVE YOU HEARD THIS?

CHILDREN nowadays are said to grow taller than their parents. They probably get a good start in early years trying to reach their mother's skirts.

* * *

IF you wear a petticoat, the latest fad is to match your petticoat with your hose—if you wear hose.

* * *

AVIATION has played havoc with the language. 'Planes land on the water where there is no land in sight, and Zeppelins hop off without any hop at all.

* * *

THE father of twins is always proud. Puts on heirs, as you might say.

* * *

A HOUSEHOLD hint says that table scraps can be converted into many things. Including divorces.

* * *

A SCIENTIST says some lipstick kisses are poison. Well, we never kissed a lipstick in our life.

* * *

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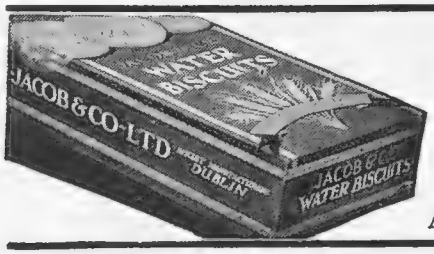

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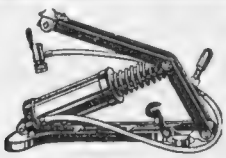

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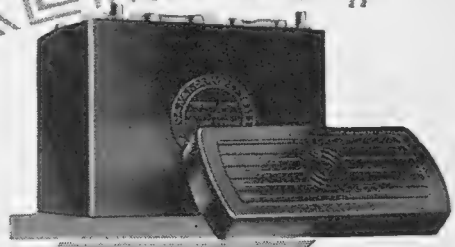

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*FLYING NOTES*

# BY AIR TO PARIS FOR £3:10

## By Capt. C. E. Ward

*A POWERFUL MACHINE*
*A new Avro five-seater saloon ready to take off on a trial flight*

*Sir Charles Wakefield helping City of London schoolgirls into Sir Alan Cobham's aeroplane at Stag Lane. They were given a flight over London*

*Photopress*

***At Stag Lane***

THERE have been many improvements recently for the comfort of visitors by land and air. New hangars for the club, demonstration showrooms, lawns, canteen and a drainage scheme making the aerodrome fit for all weathers have made it one of London's week-end resorts. Sir Charles Wakefield, Sir Edmund and Lady Phipps, Mr. and Mrs. Montague, Commander Daniels, R.N., and Mr. Gordon Selfridge, Junr., were amongst the passengers carried by Sir Alan Cobham in his Giant Moth on the last day of the 60,000-mile tour of Great Britain. The latest "Hercules" for the Indian Air Mail and innumerable Moths painted all colours of the rainbow were objects of interest to a large crowd of distinguished spectators who had assembled for the event. For those who were technically minded there was interest enough in the Armstrong Siddeley "Jaguar" engine, which had run without a falter for 760 hours, covering a distance of more than 50,000 miles since its last complete overhaul. Twice round the world without causing a moment's anxiety—what greater record could be held by any engine on normal active service.

***Strange Things—Rich and Rare***

THE power of adequate description is denied to most grown-ups, but here is an extract from a schoolgirl's account of her first flight, written at the impressionable age of 17:

"A toy castle, green and grey with strangely placed shadows, swam to meet me, and I felt that I could have seized it and taken it home in my pocket. The farms and shining roads were all flattened out to nursery size, and insect cars crawled along them. The sea was the biggest surprise of all—it seemed suddenly perfectly smooth and solid, with only patches of submerged seaweed making any variation. The movement of the machine was so natural that I had to see 'nothing underneath me' to remember that I was in an aeroplane at all. On coming down the sudden silence of the engine made me realise how much noise I had not heard, and that is all I remember of my first flight."

The very next time you want to cross the Channel, try the airway—the air fare from London to Paris has been reduced to £3 10s., and the scenery is delightful.

***"Northern Air Lines"***

AT the Airport of Manchester, Northenden, Cheshire, there has been considerable activity since the company started active flying in the middle of April. Seventy-eight thousand miles have been flown with twenty-four thousand passengers on taxi work, joy-riding and instruction. No one has been damaged, and 99 per cent. of journeys have been completed to schedule, which has prompted the company to reduce its taxi charges to 10d. per passenger mile. The pirates of the road will be out of business for long journeys as soon as we get an aerodrome for every town, and every town with a convenient aerodrome near its centre will in years to come reap the reward of foresight.

***"A Lancashire Family"***

THE name of Avro is so well known that it needs no introduction. The 504K has trained more pilots than any other machine in the world, and the "Avian" is the light 'plane on which Bert Hinkler put up his record to Australia. The latest types are multi-engined, the Avro 5 having three Genet Majors and the Avro 10, three Lynx, both engines being built by Armstrong Siddeley, of Coventry. The former is in the same class as the Westland 4, a type which has not been produced in any other country. The Avro 10 is comparative with the "Southern Cross," the famous machine which crossed the Pacific from San Francisco to Australia and which was missing for 10 days on its first attempt to fly from Australia to England. Sqd.-Ldr. Kingsford Smith's subsequent flight to England has made history, and he has recently purchased four of the Avro 10 type for the Brisbane-Sydney service.

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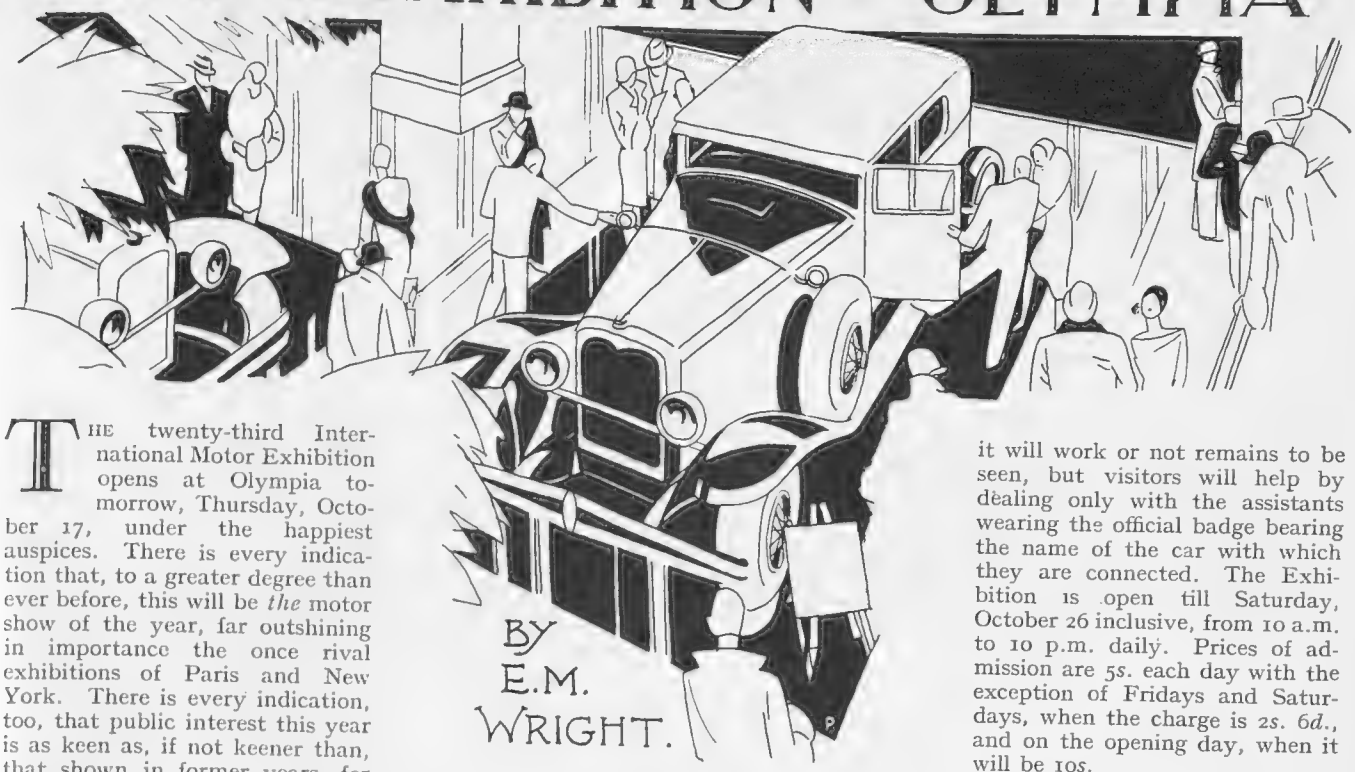
# INTERNATIONAL MOTOR EXHIBITION AT OLYMPIA



BY E.M. WRIGHT.

THE twenty-third International Motor Exhibition opens at Olympia tomorrow, Thursday, October 17, under the happiest auspices. There is every indication that, to a greater degree than ever before, this will be *the* motor show of the year, far outshining in importance the once rival exhibitions of Paris and New York. There is every indication, too, that public interest this year is as keen as, if not keener than, that shown in former years, for the Motor Show has long since ceased to be merely a trade display. It is an event to which motorists and non-motorists alike look forward. The general tendency is towards more six-cylinder cars on account of their comfort and silence. Cars will be easier to drive, thanks to the grouping of instruments, improved controls and arrangements for keeping the engine at a constant temperature.

CENTRALISED lubrication to relieve the owner of greasing and chromium plating to relieve him of polishing up dull nickel work are both standardised on practically all except the cheapest cars. Lovers of the open air will regret the demise of the touring car, which has been dropped altogether from several makers' programmes; but, on the other hand, the opening or sunshine roof of one kind or another is gaining in popularity. Prices, it may be taken, are now at absolute rock bottom, makers preferring to put any available margin into a more elaborate equipment rather than a reduction of a pound or two. In a few cases prices have gone up, but the cars can be shown to offer greater value than the models they supersede.

A NEW regulation has been introduced to restrict the number of attendants on the car stands, so that visitors may inspect exhibits in greater comfort. Whether it will work or not remains to be seen, but visitors will help by dealing only with the assistants wearing the official badge bearing the name of the car with which they are connected. The Exhibition is open till Saturday, October 26 inclusive, from 10 a.m. to 10 p.m. daily. Prices of admission are 5*s*. each day with the exception of Fridays and Saturdays, when the charge is 2*s*. 6*d*., and on the opening day, when it will be 10*s*.

THE following notes on some of the exhibits do not attempt to give exhaustive descriptions of each stand, much less of the range offered by the different firms, for in many cases the exhibitors have not been able to show more than a small selection of their range, while often it has been impossible in the restricted space of a brief notice even to mention all the cars that are shown. Some of the notices are strictly confined to what is shown at Olympia; others, again, touch, for example, on outstanding performances on road or track or on some other point of interest only perhaps indirectly connected with the actual models exhibited. But at all times the aim has been to give due prominence to those characteristics for which the different makes are already chiefly noted, or very shortly will be.

*No exhibit at Olympia will attract more attention than the new Rolls-Royce model, the Phantom II. The picture shows one of the first to leave the works. The extremely handsome body fitted in this instance is a Hooper "Sedanca"*

*F. R. Logan*

*The cheapest British Straight Eight, the latest Hillman Saloon*

**Rolls-Royce, Stand 53** This year added interest attaches to the Rolls-Royce exhibit, in that the new 40-50 h.p. Phantom II chassis is being shown for the first time. It is an entirely new design, though still equipped with a six-cylinder engine, having a bore and stroke of 4½in.×5½in., a total cylinder capacity of 7,668 c.c., and an annual tax of £44. It is capable of a higher maximum speed and increased acceleration. The height of the chassis has been reduced, which, in addition to giving a lower centre of gravity, improves the appearance of the car. A centralised system of chassis lubrication has been introduced and the suspension improved.

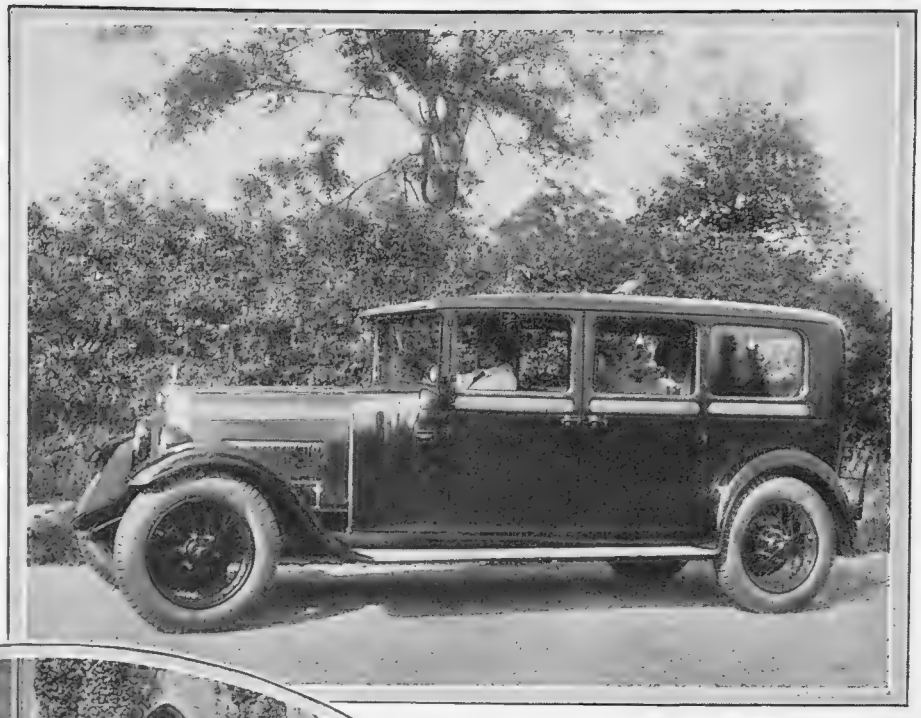
*The Lanchester 30 h.p. Straight Eight Enclosed Drive 6-7-seater Limousine*

**Lanchester, Stand 64** Two of the three cars on the stand (No. 64) of the Lanchester Motor Co., Ltd., are straight-eights of the 30 h.p. type introduced at last year's Show. The third car is one of the 21 h.p. Sixes. Both chassis remain much the same as last year, alterations being confined to detail improvements in each case. One of the two straight-eights is a magnificent sedanca, the body of which is painted buff with the mouldings, wings and valances in nigger brown and the head in nigger brown enamelled leather. On the second straight-eight is a four-door sports saloon by Windover

**Daimler, Stand 88** Five cars will be shown on the Daimler stand (No. 88) of which the new "Twenty-Five" will attract particular attention. This is intended as an owner-driver car and is expressly designed to fulfil the most exacting requirements and set a new standard in fast luxury motoring. It is a six-cylinder of 24.7 h.p., and, following the usual Daimler practice, has a four-speed gear box, Dewandre vacuum servo four wheel brakes and wire wheels. The model shown is a Weymann saloon, seating four and finished in black Zapon fabric with grey motor hide upholstery. The price is £1,250 plus extras. The other models include a magnificent Double-Six "Fifty" enclosed limousine, which is priced at £2,845 plus extras. The body, seating seven persons, is finished in claret cellulose with a fine red line. The rear compartment is upholstered in pleated sandstone cloth, while the front seat is of black leather. Another Double Six is the "Thirty," of which the Sedanca model, priced at £1,945, plus extras, is shown. It is finished in broken white and black, and the upholstery of the main compartment is in mole woven leather cloth. The other two cars are the six-cylinder "Thirty-five" enclosed limousine, costing £1,750, and a six-cylinder "Twenty," seating five persons, which at £750 offers remarkable value for money.

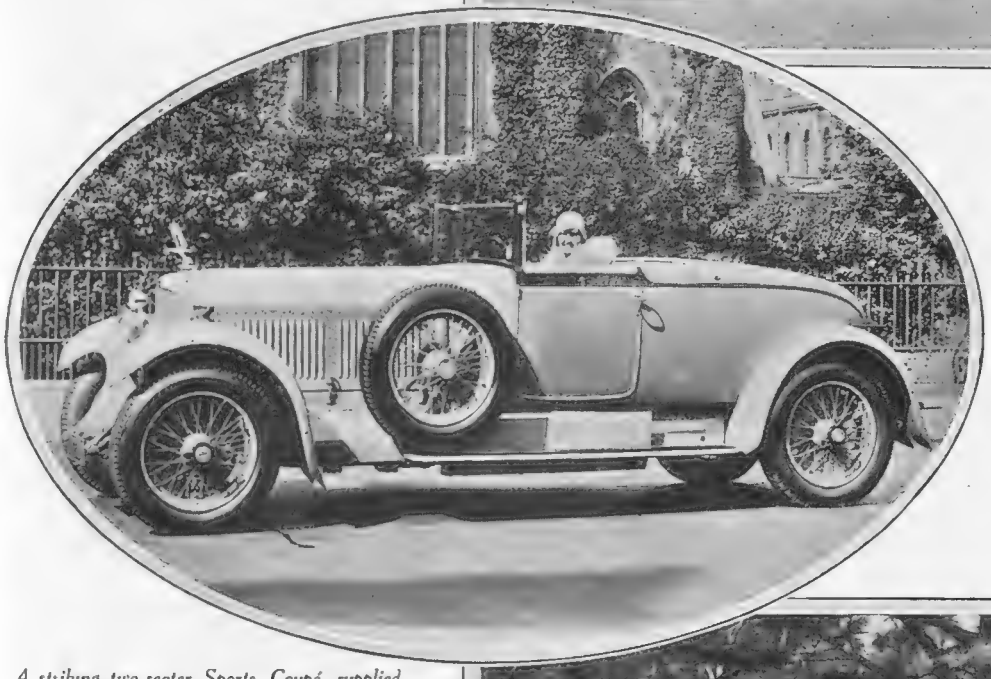
**Hillman, Stand 89** Four of the seven cars shown on the Hillman stand (No. 89) are straight-eights, and of these the standard saloon, which costs but £445, is by far the cheapest British car of this type at the Show. It has a handsome six-light coachbuilt body finished in nutria. The other three are of the Safety type, the specification including Dewandre brakes, unsplinterable glass all round, wire wheels, and furniture hide upholstery. One of these, the four-door Segrave coupé, has been designed by Sir Henry Segrave, in close collaboration with the Hillman Co. It has a better appearance than the original two-door type, and is easier of ingress and egress, while wells let into the floorboards give increased comfort in the rear compartment. The body is of genuine Weymann construction, made under licence, and a luggage container is built in at the rear. Three models of the well-known 14 h.p. Hillman are exhibited—a standard coachbuilt saloon and a Safety tourer at £325 each, and a six-light Weymann saloon with sliding roof at £385. The Safety models on the 14 h.p. have the same refinements as those to be found on the straight-eight Safety models. The engine capacities of both types remain the same, the annual tax being £20 and £13 respectively. Many detail improvements have been incorporated in the new cars. New exhaust and inlet manifolds, for instance, give increased power and silence to the straight-eight. The chassis frame on both models has been redesigned to give greater strength.

**Austin, Stand 91** It is the policy of the Austin Co. not to bring out annual new models, but to introduce improvements as and when they are seen to be advisable, and each in such fashion that it may be incorporated at reasonable cost in existing cars. The Austin models exhibited on Stand No. 91 reveal several improvements since last year's Show. Chief of them is that all external metal parts on each model are now chromium-plated. Triplex safety glass is standard on all saloon models. New wings of a handsome domed design and generous proportions have been adopted all round. The models shown are a 20 h.p. six-cylinder Ranelagh limousine to seat seven, a 16 h.p. six-cylinder fabric saloon with sunshine roof—£10 extra—and one of the popular 16 h.p. Burnham saloons. A 12 h.p. and a 7 h.p. tourer and a 7 h.p. coach-built saloon complete the cars, while the Seven and Sixteen chassis are shown.



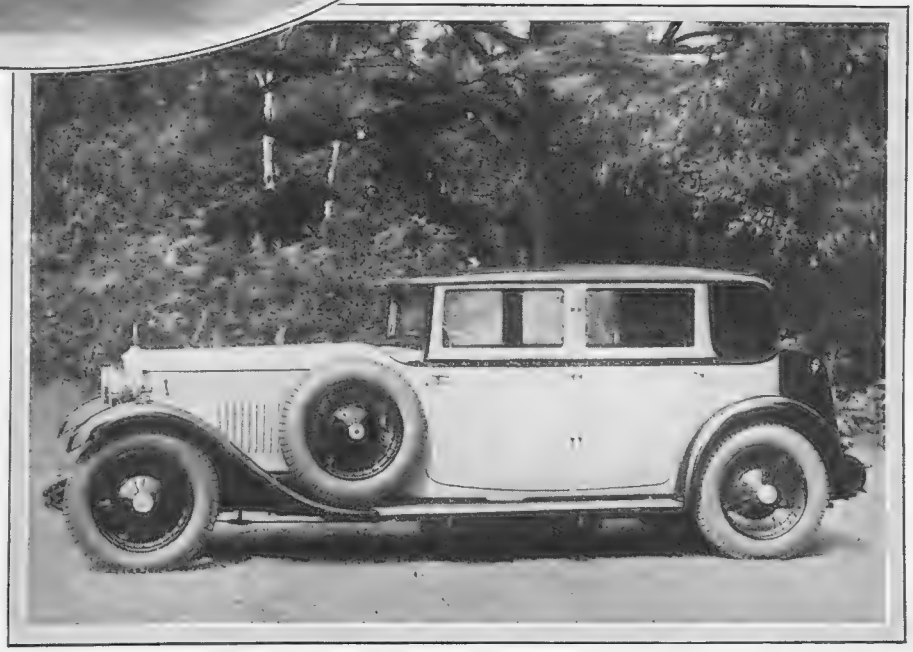
*The ever-popular Austin "Twenty" 6-cylinder Ranelagh Limousine*

**Hooper, Stand 85** Hooper bodies are being shown on many makes of cars at Olympia, for in addition to the two examples on the Hooper stand itself (No. 85) there are others on the Rolls-Royce, Daimler, Lanchester and Hispano-Suiza stands. The official Hooper exhibit comprises a Sedanca on a 40-50 h.p. long wheelbase Rolls-Royce chassis, and an enclosed limousine on a Daimler "Thirty-Five."



*A striking two-seater Sports Coupé supplied by Rootes Ltd. on the 6½-litre Bentley*

**Bentley, Stand 130** In view of their third successive win at Le Mans and their other achievements during the year Bentley cars are certain to attract considerable notice at Olympia. It is interesting, too, to note that no fewer than twelve cars are being shown on various coach-builders' stands in addition to the Bentley concern's own exhibit on Stand No. 130. The four cars they are showing comprise the recently introduced supercharged 4½-litre model with a Vanden Plas open sports body, the standard 4½-litre with Gurney Nutting four-door, four-light, Weymann, Prince of Wales type bodywork, the standard 6½-litre (12ft. 6in. wheelbase) with a Thrupp and Maberly cabriolet de ville, and the Speed Six (11ft. 6in. wheelbase) with H. J. Mulliner four-door, four-light, Weymann bodywork. The introduction of the supercharged version of the 4½-litre is the most important change in their 1930 programme.



*One of the new Daimler "Twenty-Fives," with coachwork by Windover's*

THE BLACK HAWK STUTZ

*Shape*

Are you not struck with the grace of that hovering Hawk? There is a line about him that bespeaks speed and grace. If you were the Hawk, you would rather pride yourself on your looks.

You do this too, in the Black Hawk Stutz. You look at it from the outside . . . . and you think, just because it is so well finished and so beautiful, that it is going to cost you £2,000.

It costs only just a little over one-third of that sum.

You look at it from the inside . . . and you conclude, because of its soft comfort and its airy roominess, it is, after all, worth £2,000.

So it is, indeed, but £750 buys it.

*Warwick Wright*

150 NEW BOND STREET, W.1.

**Riley, Stand 86** Few changes are indicated in the Riley programme for 1930. The only chassis alterations to the 9 h.p. are a new method of mounting the head lamps and the fitting of a steel apron between the front dumb irons. The head lamps, by the way, are fitted with the Rotax dip-and-switch equipment. Alterations to the bodywork and equipment are also slight. The 14 h.p. Six, introduced last year, is retained with only minor alterations, but a new design of the Stelvio saloon, known as the Stelvio II, has been introduced on this chassis. The actual exhibit at Olympia comprises three examples of the Riley Nine and two of the Six. Of the latter one is the Stelvio II saloon, which is shown with a black fabric finish, black wings and chassis, cream wheels, and brown furniture hide upholstery. The equipment is very complete, and includes driver-controlled rear window blind, roof light, and two cubby holes. Its price is £495. The other is a Deauville coachbuilt saloon.

**Sunbeam, Stand, 62** Although the Sunbeam Company has retained its present range of chassis models for 1930, numerous improvements have been incorporated. Improved designs in coachwork have also been introduced; and though only one—the limousine—is shown at Olympia (Stand No. 62), two new saloons and a limousine have been added to the existing range. These are a Mulliner-Weymann sun-saloon on the 16 h.p. chassis, a Weymann saloon on the three-litre chassis, and a seven-seater enclosed drive Weymann limousine on the 25 h.p. chassis. Chromium plating is now standardised on all models, the central chassis system of lubrication has been improved, the grease gun being entirely eliminated, and six brakes are now provided on all models. Of the six models shown there are two each on the 25 h.p., 20 h.p., and 16 h.p. chassis. The new 25 h.p. enclosed-drive Weymann limousine deserves special mention. The division between the front and the rear compartments can be lowered completely out of sight, leaving the interior as an open saloon. The two auxiliary seats can be removed when not required. Finished in blue fabric and upholstered in grey, it sells for £995. The other 25 h.p. model is a coachbuilt enclosed limousine. Both the 20 h.p. models are Weymann saloons, one of them being the " Rally " with a sliding roof, which is supplied specially to order on the long wheelbase chassis, and has many special features, including fitted luggage cases in the boot at the rear. The example shown is finished in grey fabric with grey hide upholstery.

*14 h.p. Riley 6-cyl. Deauville saloon — a coachbuilt model*

*A four-under-the-head Coupé on the latest 20 h.p. Sunbeam*

**Castrol, Stand 394** Messrs. C. C. Wakefield and Co. are exhibiting on Stand No. 394 the full range of their well-known Castrol oils and greases. Castrol has again been very successful in speed and endurance tests during the year, and is now recommended by 239 motor manufacturers. There is, in addition, an interesting display of Wakefield grease guns and nipples, grease canisters, and other modern lubrication accessories, including " Oilit," the Wakefield light lubricating and rust-preventing oil for magnetos and other delicate mechanism on the car.

**Alvis, Stand 18** The Silver Eagle model six-cylinder Alvis which was introduced early this year is being continued as the company's main production for 1930 without alteration in price or any drastic change in the model. The coachwork has been further improved and now embodies a number of detail refinements. It is being exhibited with various types of bodywork on the Alvis Stand (No. 18) at Olympia, and with it is being shown the recently introduced Silver Eagle sports chassis in different styles of sporting bodywork. In general layout this new model is the same as the standard Silver Eagle chassis, but is six inches shorter in wheelbase.

*A 9-28 h.p. Humber in front of the Victoria Memorial, Calcutta*

**Humber, Stand 63** Five distinct types figure in the Humber range for 1930. These vary from 9 h.p. to 24 h.p., and each is available in a number of different models, of which seven are shown on the Humber stand at Olympia (No. 63). Chief among the many striking new departures on the new models is the four-speed gear box of the dual-top type, which is used on the 16-50 h.p., introduced last year, and the two new models, the "Snipe" and the "Pullman." Representative of the 16-50 h.p. range are an Imperial saloon in royal blue at £435, and a four-door Weymann coupé in black and heather purple with a sliding roof, which is priced at £485. The prices of the 16-50 h.p. Humbers have been reduced for 1930 and the specification improved. Triplex glass is standard, except on the Imperial model; Bendix Duo-servo brakes are also standard; the radiator has been redesigned; and all bright parts both inside and out are chromium-plated. The specification of the Snipe and the Pullman is, in general, the same, the chief differences being a longer wheelbase and a sturdier and deeper chassis frame on the latter. Their six-cylinder engines, taxed at £24, while designed to give smoothness and comfort, are exceptionally fast, the Snipe being capable of a full 75 m.p.h. One of the two Snipes is a coachbuilt saloon finished in maroon, which sells at £535, and the other, a six-light Weymann saloon with sliding roof, costing £545. The two Pullmans exhibited are a limousine in deep crimson lake and a cabriolet de ville with Thrupp and Maberly coachwork finished in black and upholstered in beige cloth.

**Minerva, Stand 119** Minerva cars are well represented at Olympia, for besides those shown on the Minerva stand (No. 119) there are many others to be found on the various coachbuilders' stands. Of special interest this year, of course, are the two new models which this famous Belgian concern has just introduced, viz., the 40 h.p. Straight Eight and the 6-litre Speed "Six" model. The former is shown with an enclosed-drive limousine, by Minerva Motors, painted blue with cloth upholstery. A straight-eight sleeve-valve engine, Bijur central lubrication, a four-speed gear box with right-hand change, four-wheel Dewandre vacuum servo brakes with independent hand brakes on the rear wheels, and thermostatically operated radiator shutters are some of the salient features of the specification. As its name implies, performance is a noteworthy feature of the Speed Six, which is shown with a two-door, four-seater Vanden Plas coupé painted black and upholstered in leather. The four-speed gear box has the unusually high top gear of 3·55 to 1.

(*Continued on page 168*)


# ANOTHER TRIUMPH FOR INVICTA!

AGAIN AWARDED
THE DEWAR
TROPHY!

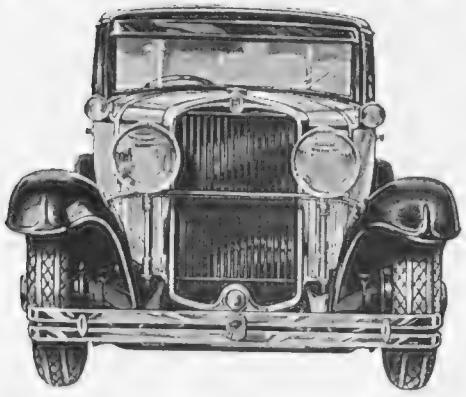
For the second time the Invicta has been awarded the Dewar Trophy for the most meritorious achievement of the year under R.A.C. observation. In 30,000 minutes Miss Violet and Miss Evelyn Cordery drove a 4½ litre Invicta 4-seater car for 30,000 miles round Brooklands track. *The Invicta came through this exhaustive test without a hitch!*

The very attractive Invicta car illustrated here is mounted on one of the latest model 10′ 6″ wheelbase chassis. See it on the Invicta Stand No. 25 at Olympia where a stripped chassis will also be exhibited. Trial runs in all Invicta models may be had by appointment with the Invicta Car Sales Co. 11 Albemarle Street, London, W.1. Telephone: Regent 2608/9.

*Cadogan Coachwork*

SEE
THE 4½-LITRE INVICTA
AT OLYMPIA STAND No. 25 AVENUE G-H

# A WORTHY SUCCESSOR TO A GREAT SUCCESS

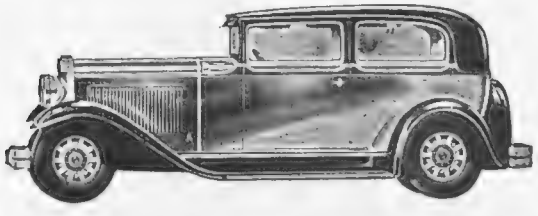


¶ In the twelve months following their introduction, over 170,000 of the Nash "400" Series cars have been sold. In such emphatic manner has the motoring public expressed its approval of a fine car, designed to improve and increase the enjoyment of motoring. .

¶ And now, with the confidence born of supreme success, Nash engineers have produced a new "400" Series.

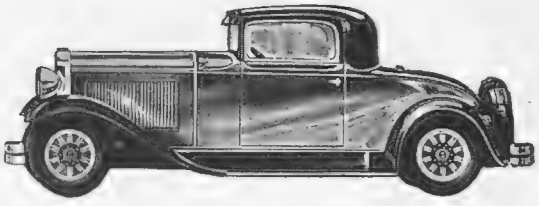
¶ Every additional feature of these brilliant cars adds something definitely finer to the efficiency and comfort of motoring.

¶ The popular "Standard Six" is succeeded by a "Single Six" — larger, more powerful, more beautiful and more efficient. No car yet built in this price field has so many features of interest.



¶ The new "Twin Ignition Six" with increased wheelbase, interior space and power is an easily recognised leader in its class. It combines Twin Ignition and all the finest features of the Special and Advanced Six 400's, with a wealth of new refinements.

¶ In its simplified, internal expanding braking system which is self-energising both forward and backward, lifetime-lubricated springing—and fully automatic control cooling system, it achieves an individuality and desirability all its own.



¶ Then comes a masterpiece in car design. A Nash Twin-Ignition Straight Eight. The only car of its type in the world. A Nash "400" with a twin-ignition, 9-bearing, 8-cylinder, high compression, valve-in-head engine. A straight eight which has been in process of development and perfection for upwards of 3 years. The product of an engineering staff and plant second to none in the motor car industry.

¶ The whole range of Single and Twin Sixes as well as the new Straight 8 are fitted with improved Salon Bodies, exquisite in workmanship and graceful, sleek, beauty of line.

¶ They will be on show at Olympia. Make a special point of visiting Stand 9 to obtain the hundreds of special details beyond the scope of this announcement. Or, if more convenient, call, write or 'phone to :—

**NASH MOTORS, 30 ST. JOHN'S WOOD ROAD, LONDON, N.W.8. (opposite Lord's)**

# NASH NEW 400 SERIES

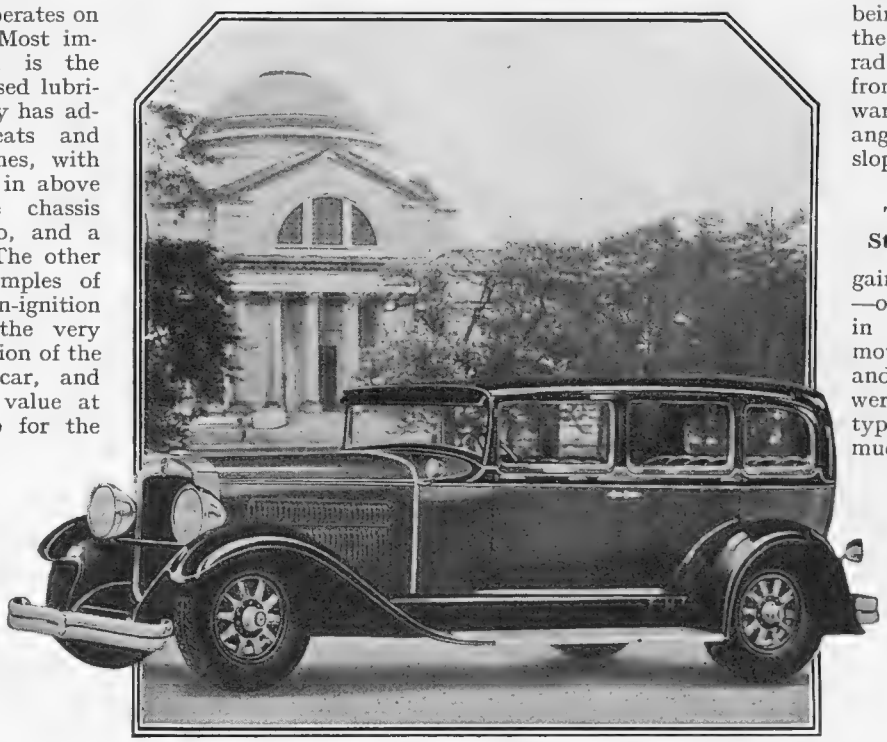
(Continued from page 166)

**Nash, Stand 9**

Of the four cars shown by Nash Motors, Ltd., on Stand No. 9 at Olympia two are of an interesting new model called the Single Six, the term meaning a six-cylinder with single ignition as opposed to the larger models which have twin ignition. The Single Six has a seven-bearing crankshaft with vibration damper, thermostatically controlled radiator shutters, fuel pump petrol feed, enclosed internal expanding self-energising brakes, and a hand brake that operates on all four wheels. Most important, however, is the automatic centralised lubrication. The body has adjustable front seats and improved body lines, with the sides tapering in above the waist. The chassis shown, price £290, and a saloon at £398. The other two cars are examples of the 27.3 h.p. twin-ignition Six, which has the very complete specification of the usual American car, and offers very good value at the price of £630 for the the seven-seater saloon.

**Lea-Francis, Stand 58**

The successes gained by Lea-Francis cars in open competitions, notably the Ulster T.T. last year, and the experience so acquired, have had a marked effect on the design of their standard models. Heading their exhibit at Olympia (Stand No. 58) will be the new Francis saloon, the chassis of which is, in fact, identical with that of the T.T. Lea-Francis cars, while an engine in every way similar to that which won this classic event in 1928 can be fitted if desired—a significant indication of how racing improves the breed. This 12-40 h.p. six-light four-door saloon, accommodating four passengers, is Continental in design, a striking effect being obtained by inclining the parallel lines of the radiator, windscreen, and front-door pillars backwards at exactly the same angle as that of the forward slope of the rear.

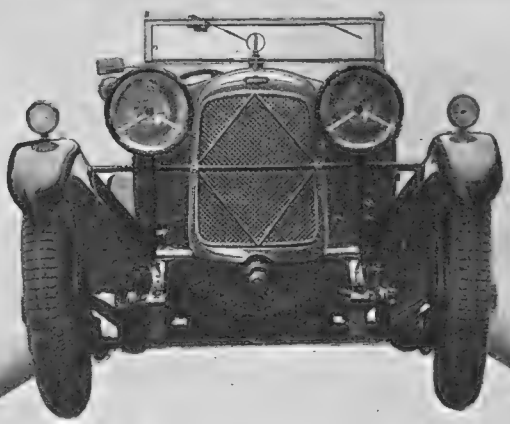


*The new Nash "400" Special Six Sedan, specially designed for overseas markets*

**Triplex, Stand 227**

No accessory to modern motoring has gained as rapidly in favour—or become so necessary in the interests of safe motoring—as safety glass; and the Triplex Co., who were the pioneers of this type of glass, are very much in evidence at this year's Show. On their stand (No. 227) they are exhibiting a range of windscreens, windows and goggles, and the now world-famous Triplex glass is fully demonstrated. It is interesting to note that the latest car of H.M. the King is fitted throughout with Triplex.

(Continued on page 170)

*Take all the fleet lithe characteristics of the flashing Lagonda Speed Model; add the silent energy and the vivid personality of the great Lagonda six-cylinder engine . . . . There milords and ladies, is a picture—your new Lagonda 3-litre "Special" six-cylinder. View it with reverence, handle it with awe—it is a masterpiece of modern British design; its 20th century craftsmanship rivals the greatest achievements of the Old Masters.*

*Chassis £835; Tourer £1100; Weymann Saloon £1100*

*Dunlop tyres and Cerric finish Standard to the All-British Lagonda. Lagonda Distributors (London) Ltd., 9, Albemarle Street, W.1; Lagonda Distributors (Manchester) Ltd., Deansgate House, Deansgate, Manchester.*

*LAGONDA LTD., STAINES, MIDDLESEX.*

LAGONDA

# Daimler 1930

*The Daimlers of 1930 are fully described and illustrated in a new catalogue just published. A copy will be sent on request.*

1930 is a year of marked progress for Daimler. The new Daimler 25 has set up new standards in acceleration, in speed, in lightness and silence. It has the speed and acceleration of the "sporting" car with the silence and smooth running of a Daimler. It is a car of the utmost refinement, easily maintained by the least expert owner-driver.

In 1930 the Daimler sleeve valve engine has been made to give more power for the same rating. Tough aluminium "Aircraft" alloys have reduced the weight of the chassis. Better carburation has produced better distribution of the fuel mixture. A new oiling system has perfected engine lubrication with the use of less oil. Whether in the short chassis for the owner-driver or the long chassis for the chauffeur-driver, the Daimler 25 is the last word in automobile practice.

But the Daimler 25 is only one of the 1930 Daimlers. Over the whole Daimler range the research engineers have been at work. The Daimler Double-Six 50, the Royal car of State, maintains its place as the largest and most powerful motor carriage in the world. The Double-Six 30 has become the favourite car of an inner circle of enthusiastic sportsmen motorists, who have discovered for themselves the rare qualities of its engine. These two, together with the Daimler 35, form a group of the most distinguished cars in England. The Daimler 20 adds every day to its great reputation and to the number of those owner-drivers who have rediscovered the joys of driving in its smooth flexibility and flow of power.

The Daimlers of 1930 add a brilliant chapter to the history of England's foremost car.

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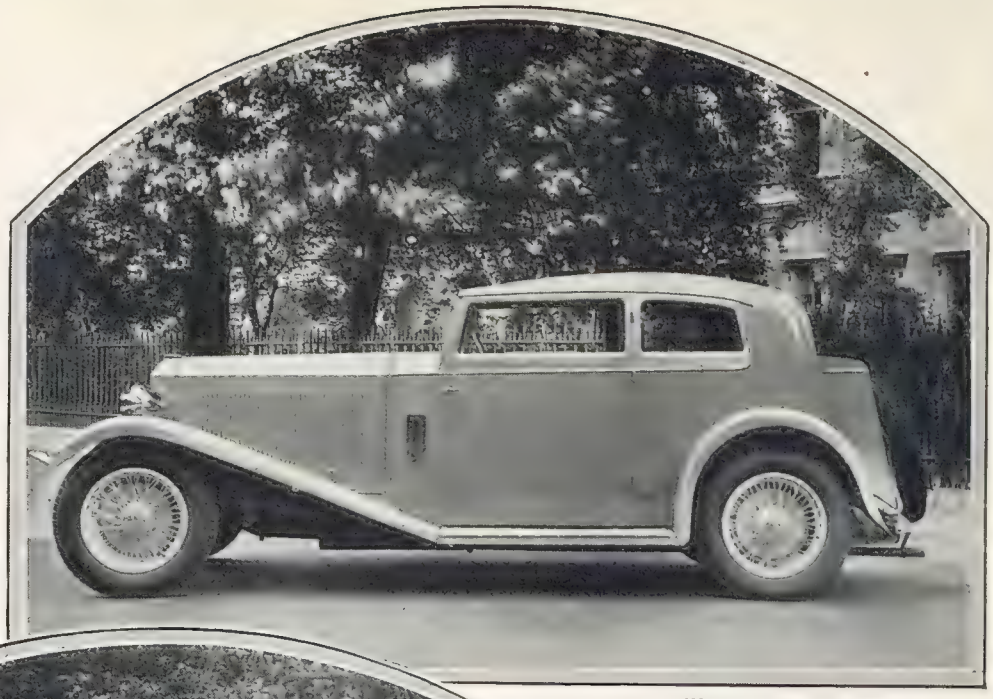
WINDOVERS LTD., 475, OXFORD ST., W.1.

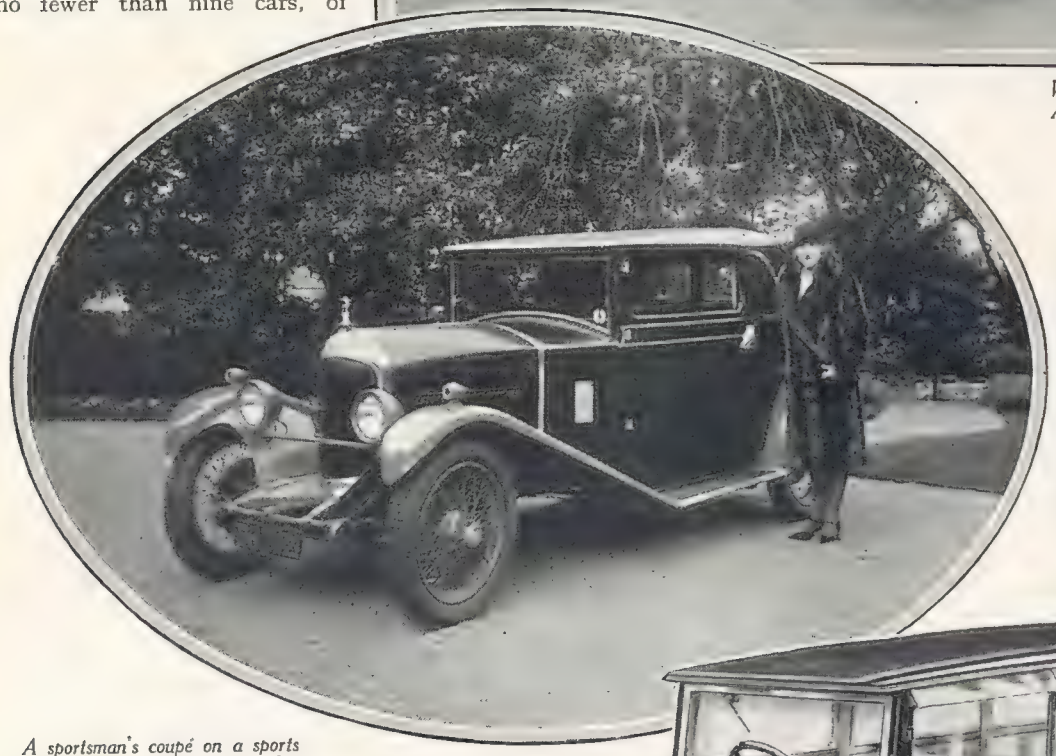
(Continued from page 168)

**Invicta, Stand 25** The outstanding performance of Miss Violette and Miss Evelyn Cordery in an Invicta at Brooklands a few months ago, when they drove 30,000 miles in 30,000 minutes, should add considerably to the interest displayed in the Invicta exhibit at Olympia (Stand No. 25) this year. It comprises a bare chassis and two complete cars with coachwork by Cadogan Motors (1928), Ltd. The specification includes two S.U. carburetters, four forward speeds with right-hand gear-change, internal expanding four wheel brakes, and Rudge-Whitworth wire wheels. The chassis price is £1,050.



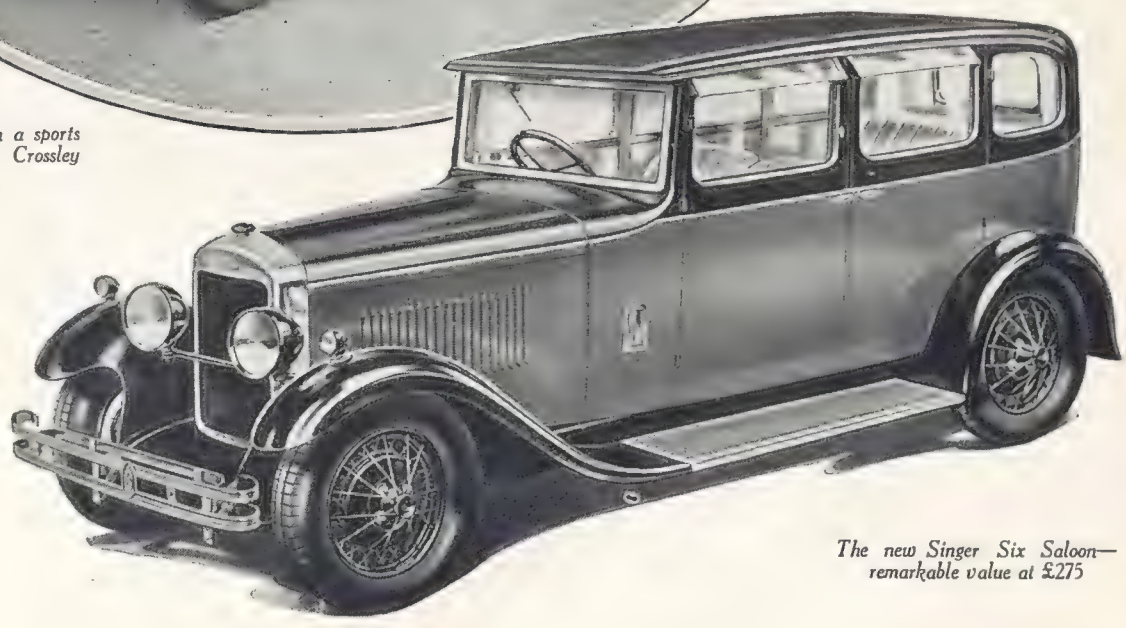
*Winner of the Dewar Trophy. A 4½-litre Invicta with four-seater coupé coachwork*

**Singer, Stand 92** The Singer exhibit on Stand No. 92 comprises no fewer than nine cars, of which four are Juniors, three "Sixes," and two "Super-Sixes." Of these the Sixes deserve special notice, as, apart from the fact that they were only introduced a few weeks ago, they are among the cheapest cars of their type on the market, whether of British or foreign manufacture. One coupé and two saloons will be shown at prices respectively of £270 and £275. The engine is of 15.71 h.p., and the specification includes large diameter brakes and chromium plating.



*A sportsman's coupé on a sports chassis: the two-litre Crossley*

**Crossley, Stand 95** The prestige of Crossley Motors, Ltd., as suppliers by Royal appointment to the King and the Prince of Wales and also the Kings of Sweden and Spain adds to the interest of their exhibits at Olympia on Stand No. 95, more so as the actual 20.9 h.p. Super Six enclosed limousine is similar to those supplied to our own Royal Family and also the King of Spain. Finished in blue and upholstered in special velour cloth to match, it sells at £1,050. Another car on this stand which will attract particular attention is the 15.7 h.p. six-cylinder, two-door, four-six-seater sportsman's coupé.



*The new Singer Six Saloon—remarkable value at £275*

(Continued on page i)

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MORRIS MOTORS. LTD. COWLEY. OXFORD

'THREE CASTLES'
CIGARETTES

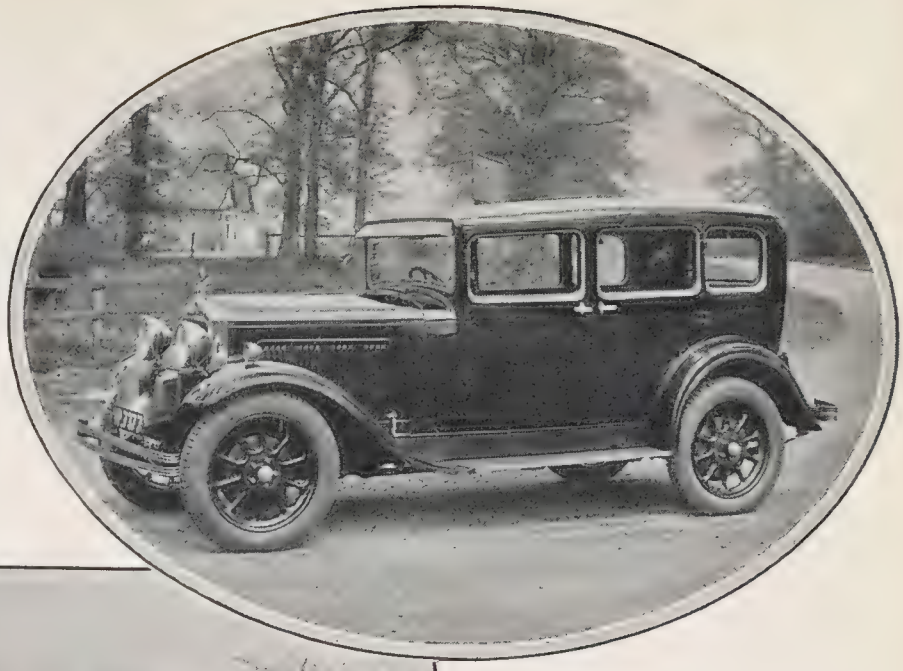
TRADE MARK

MADE BY W. D. & H. O. WILLS, BRANCH OF THE IMPERIAL TOBACCO CO. (OF GREAT BRITAIN AND IRELAND), LTD.

TT 81

(Continued from page 170)

**Morris, Stand 128** Of the seven models shown on the Morris stand (No. 128) the two new Sixes just recently introduced will naturally attract particular attention, and of special note among features of general interest is the standardisation of chromium plating and Triplex glass on all models. Automatically graded radiation, which ensures the maintenance of a constant engine temperature, finger-tip control, hydraulic brakes, and shock absorbers are some of the outstanding features of the new Sixes, while an air preheater and fume consumer is a noteworthy addition to the specification of the Morris-Oxford Six. Two types of bodywork are shown on this chassis — the four-door saloon finished in red fabric, which sells at £285 complete with luggage container, and the blue-painted coachbuilt saloon with sliding roof, which is listed at £299. The other new Six is the Morris Isis model, the engine of which has a cubic capacity of 2,468 c.c., and is taxed at £18. The chassis is of unusually strong construction, being designed to withstand rough going on bad roads overseas. The car is exhibited with an all-steel saloon painted in boldly contrasting colours of royal scarlet, ivory and black, and fitted with special interior equipment. Two examples are shown of the Morris Minor, both of them saloons, for in addition to a fabric saloon there is one of the newly introduced coachbuilt models with opening head, which costs but £149. The Morris-Cowley range is also represented by two models, a coupé and a saloon. The latter, which is finished in maroon, is fitted with a folding head.



*The new 21-60 h.p. Wolseley with new type saloon body*

*A new Morris-Cowley Saloon in a picturesque by-way*

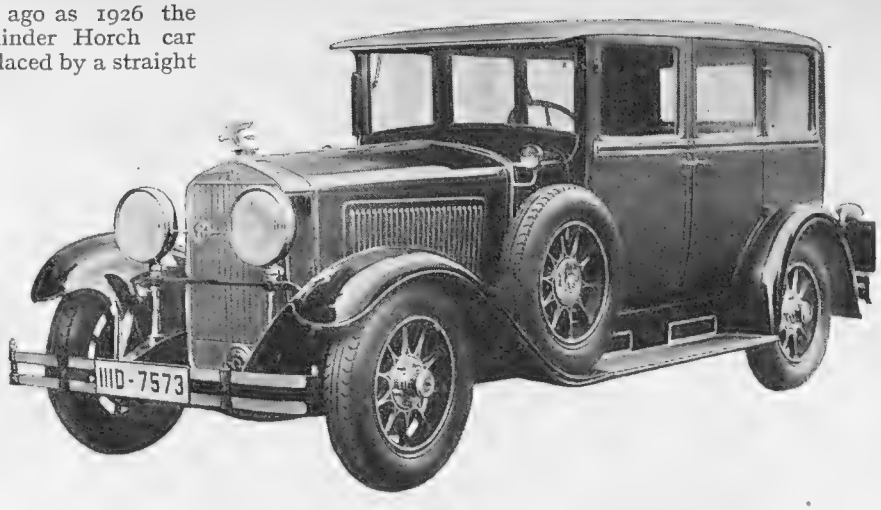
**Wolseley, Stand 146** The existing range of Wolseley models remains unaltered for 1930, except for the addition of a long wheelbase version of the 21-60 h.p. six-cylinder, which has not been very long announced. Important innovations have, however, been made in coachwork, and on the Wolseley stand (No. 146) no fewer than four examples are being shown of the recently introduced County de luxe series which is available on the 16-45 h.p. and the 21-60 h.p. six-cylinder and eight-cylinder chassis. These County models are chromium plated throughout, and are fitted with plated radiator shutters, while a long bonnet and a short scuttle considerably enhance their appearance. The interiors are upholstered in furniture hide, and the equipment includes such refinements as a skin rug, an electric cigar lighter, silk head cushions, and even a lady's silk umbrella in a neat container. Two spare wheels are carried, and Triplex glass is fitted throughout. One of the County series of models shown is the 16-45 h.p. County saloon de luxe, which has four doors, independently adjustable bucket type front seats, and dual dipping head lights with electric control. The 21-60 h.p. six-cylinder is shown in two forms. The 21-60 h.p. six-cylinder long wheelbase landaulet is a reversion to a type for which Wolseleys were noted before the War. The large 32-80 h.p. eight-cylinder chassis is shown with Barker Sedanca de ville bodywork.

**Swift, Stand 97** The Swift "10" for 1930 shows many improvements on the 1929 version, both in chassis and in coachwork details. One that is immediately apparent is the entirely new radiator design, which in conjunction with a longer bonnet and a shorter scuttle greatly enhances the frontal appearance of the car. Furthermore, the new radiator gives increased cooling surface. An apron, covering the front end of the frame and springs, and new pattern dome section wings are other new features of the exterior. The frame has been altered to give a lower centre of gravity, and semi-elliptic springs adopted for the rear axle as well as the front ones. The owner-driver will especially appreciate the standardisation of central lubrication. Five cars are shown on the Swift stand at Olympia (No. 97). They are the "Nomad" fabric saloon, the "Migrant" sun saloon, the "Fleetwing" sports saloon, the "Paladin" coachbuilt saloon, and the "Foursome" coupé, and prices range from £260 to £295, according to type.

**Dunlop, Stand, 504** "Fort" and standard Dunlop tyres are the main features of the Dunlop Company's stand (No. 504) at Olympia this year. For the motorist who wants a durable cover at a low price the new Dunlop Clipper tyre will be shown. There will also be examples of Dunlop wheels, such as the patent detachable and bolt detachable wire tyres, the usual steel artillery wheels and disc. An attractive display will also be staged of Dunlop accessories, including pumps, repair outfits and jacks.

**Horch, Stand 24**

So long ago as 1926 the four-cylinder Horch car was replaced by a straight eight. Unlike so many cars which now have this type of engine, the Horch passed through no intermediate "Six" stage. It may, therefore, be justly claimed for the Horch models shown at Olympia (Stand No. 24) that they represent years of experience in a type which has only comparatively recently become so fashionable. The engine has an R.A.C. rating of 23 h.p., and the specification includes a centrally controlled four-speed gear box, thermostatically operated radiator shutters, and independent braking systems with Dewandre vacuum-servo four wheel brakes. One of the models shown is a Pullman six-seven-seater limousine, which is priced at £950. The sole concessionaires are Johnson Neal, Ltd., 327, Harrow Road, London, W.9.




*A German Straight Eight at £950: the Horch Pullman Limousine*

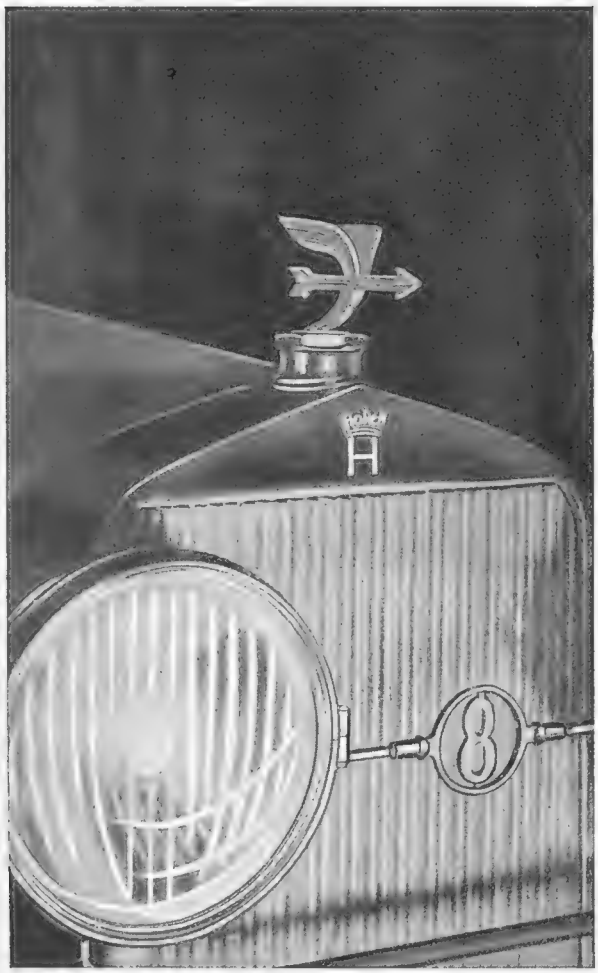
**William Turner & Bro., Stand 290**

Although manufacturers when announcing new models seldom omit to give details of ladies' and gentlemen's companions, few even trouble to mention the tool outfit. But even in these days of trouble-free motoring the owner-driver has still to pump up the tyres, and, in fact, correct tyre pressure only is now being treated with the respect it deserves. Tyre testers and foot pumps are, therefore, among the accessories that a motorist can consider as essential. William Turner and Bro., Ltd., have an interesting display of their "Kismet" and "Renrut" accessories on Stand No. 290, among which the Kismet tyre tester deserves special mention. It is both legible and very accurate, and has no rubber sack to perish. There is also the Kismet Duplex foot pump, which, it is claimed, delivers twice the usual volume of air at each stroke, and is very easy to work.

**Standard, Stand 54**

The Standard Co. are concentrating principally on two types for 1930, the 9 h.p. four-cylinder and the 15 h.p. six-cylinder, but a slightly larger edition of the six-cylinder, with a Treasury rating of 16 h.p., has been added to the range. Their stand at Olympia (No. 54) contains two examples of the new Six and one of the smaller Six, as well as five of the 9 h.p. range. This larger Six has a slightly longer wheelbase, and this, in conjunction with increased power, permits of more commodious coachwork being fitted. The new Envoy fabric saloon, which is mounted on one of the larger Sixes, is an attractive addition to the Standard range of bodywork. A Stanlite sliding roof is fitted. Its price is £340, or with wire wheels, as shown, £348 10s. The other example of the new Six is an Envoy coachbuilt saloon, which sells for £360, or with wire wheels £368 10s. The smaller Six is represented by a fabric tourist coupé fitted with a Stanlite sliding roof. The 9 h.p. model remains practically unchanged for 1930.

(*Continued on page iv*)

HORCH

PULLMAN LIMOUSINE £950

Perfect performance at all speeds, ease of control, refined appearance and superb comfort are characteristics which have sent the Horch Straight Eight so rapidly to the forefront.

The 1930 Horch is indeed the production of master craftsmen—the greatest achievement that the genius of modern man has yet accomplished.

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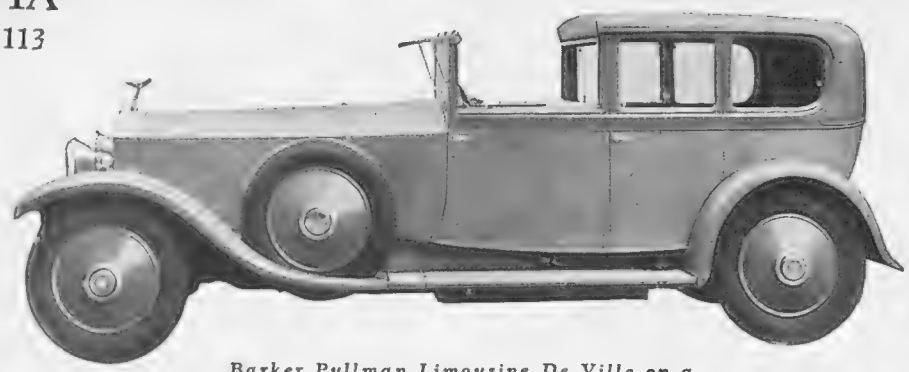
STAND 113



*Barker Pullman Limousine De Ville on a 40/50 h.p. Rolls-Royce Chassis*

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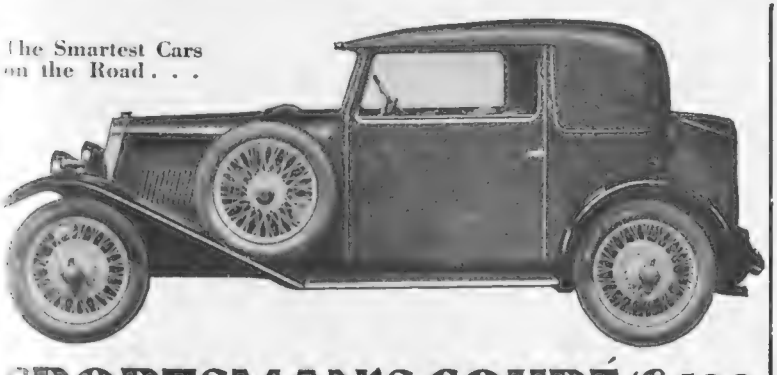

# SPORTSMAN'S COUPÉ £420

**SUPERCHARGED £525**

Stand **58** Olympia

Observe the graceful "lines," the deep doors carried right down to the running board. The commodious locker at the back which takes ample luggage. Note the sloping radiator; the low-built chassis which gives such safety: and remember that this beautiful body-work can be supplied on both the 12/40 h.p. and the 1½ litre supercharged chassis similar to the car which won the R.A.C. T.T. last year and made a class lap record this year. You can see this unique Lea-Francis at the Motor Show.

MODELS AND PRICES FOR 1930

| | |
|---|---|
| 12/22 h.p. 2 or 4-Seater ... ... ... ... | £295 |
| 12/40 h.p. from ... ... ... ... ... | £325 |
| 1½ Litre Hyper Sports (Supercharged) from ... | £495 |

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John Prioleau, *Observer*, Dec. 30th, 1928.

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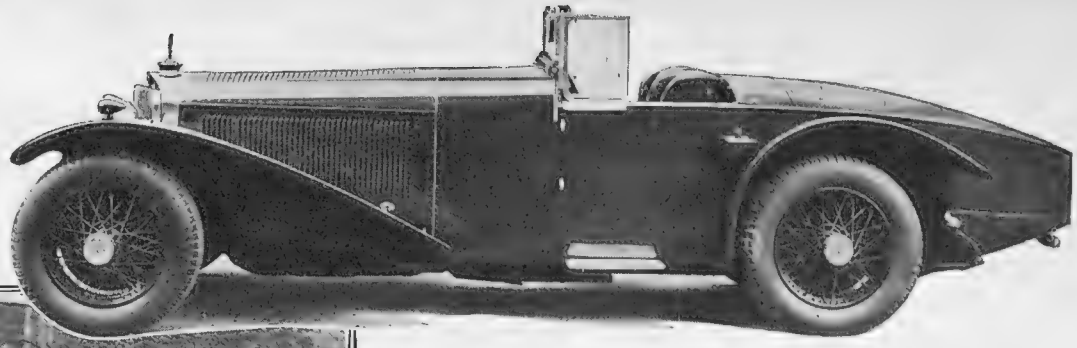
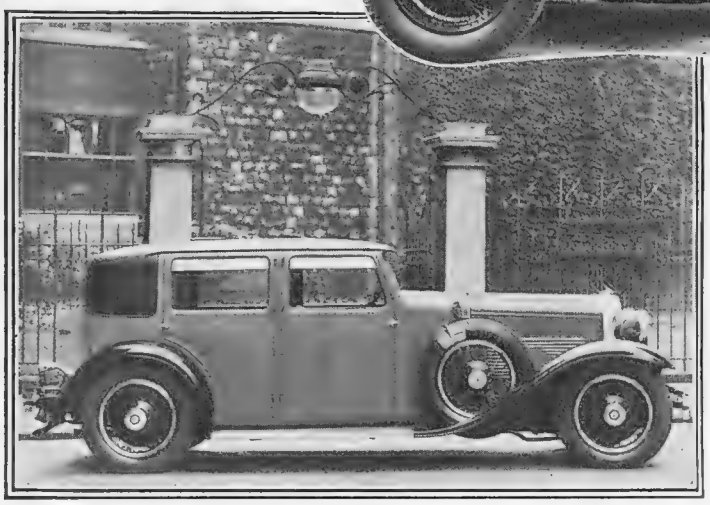
STAND 57 MERCEDES BENZ OLYMPIA

(*Continued from page* ii)

*Barker Open Sports Body on a big Mercédès chassis*

*The new Black Hawk Stutz exhibited by Warwick Wright, Ltd.*



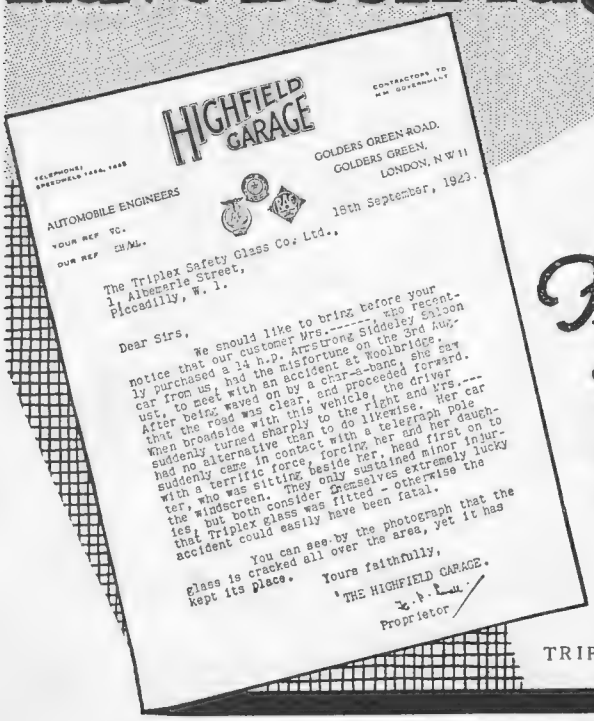


**Stutz, Stand 3** The new Black Hawk six-cylinder model manufactured by the Stutz Motor Co. is being exhibited for the first time at Olympia this year on their stand (No. 3). It is of 27.34 h.p., and develops 85 b.h.p. at 3,000 r.p.m. It is shown in three different styles, an English Weymann saloon, a de luxe five-passenger sedan, and a coachbuilt sportsman's coupé, the prices being £950, £795, and £995 respectively. Amongst the latest improvements incorporated in Black Hawk and Stutz cars are a four-speed gear box with a close ratio third gear, thermostatically controlled radiator shutters, and the "No-back" device which prevents the car from rolling backwards under any circumstances.

**Barker, Stand 113** Two of the latest type of Rolls-Royce 40-50 h.p. six-cylinder "New Phantoms" and a 35-120 h.p. six-cylinder Daimler have been chosen by Barker and Co. on which to exhibit their coachwork at Olympia (Stand No. 113), though, of course, further examples are to be found on other stands. The first of these is a Rolls-Royce Pullman limousine de ville, seating six with face-forward occasional seats, and finished with Barker ivory cream panels and Mandeville blue uppers, wings and chassis—a colour scheme which is adhered to on all three cars. The second Rolls-Royce is a sports cabriolet with wind-up Triplex glass windows to the four doors, and a concealed hood. When opened the car forms an attractive sports torpedo, but it can be closed to give complete protection against all weathers. The third car, the Daimler, is a Pullman limousine with a sunshine roof. The feature of this roof is the ingenious way in which it slides back out of sight behind the rear panel of the body and allows a far larger opening than is usual. The interior is fitted with sandstone cloth upholstery and polished walnut cabinetwork.

(*Continued on page* vi)


"the accident might easily have been fatal"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18th September, 1923.

YOUR REF. TC.

OUR REF. GH/ML.

The Triplex Safety Glass Co. Ltd.,
1, Albemarle Street,
Piccadilly, W. 1.

Dear Sirs,

We should like to bring before your notice that our customer Mrs. ------ who recently purchased a 14 h.p. Armstrong Siddeley Saloon car from us, had the misfortune on the 3rd inst. to meet with an accident at Woolbridge. After being waved on by a char-a-banc, she carried on, the road was clear, and proceeded forward. When broadside with this vehicle, the driver suddenly turned sharply to the likewise. Her car had no alternative than to the right and Mrs. ---- suddenly came in contact with a telegraph pole with a terrific force, forcing her and her daughter, who was sitting beside her, head first on to the windscreen. They only sustained minor injuries, but both consider themselves extremely lucky that Triplex glass was fitted - otherwise the accident could easily have been fatal.

You can see by the photograph that the glass is cracked all over the area, yet it has kept its place.

Yours faithfully,
THE HIGHFIELD GARAGE.
Proprietor

Fit "TripleX" Regd

MOTOR SHOW OLYMPIA STAND 227

*Make sure it's Triplex; look for the 3 x's in a circle. This Trade Mark is on all Genuine Triplex.*

-and be safe!

Regd. Trade Mark

TRIPLEX SAFETY GLASS CO., LTD., 1, ALBEMARLE ST., LONDON, W.1.

# "86" OLYMPIA -
# AND YOU!

and you ask—"Where is the connection?" And we answer: Well, if you are an enthusiastic motorist you will surely want to see the

AS OLD AS THE INDUSTRY — Riley — AS MODERN AS THE HOUR

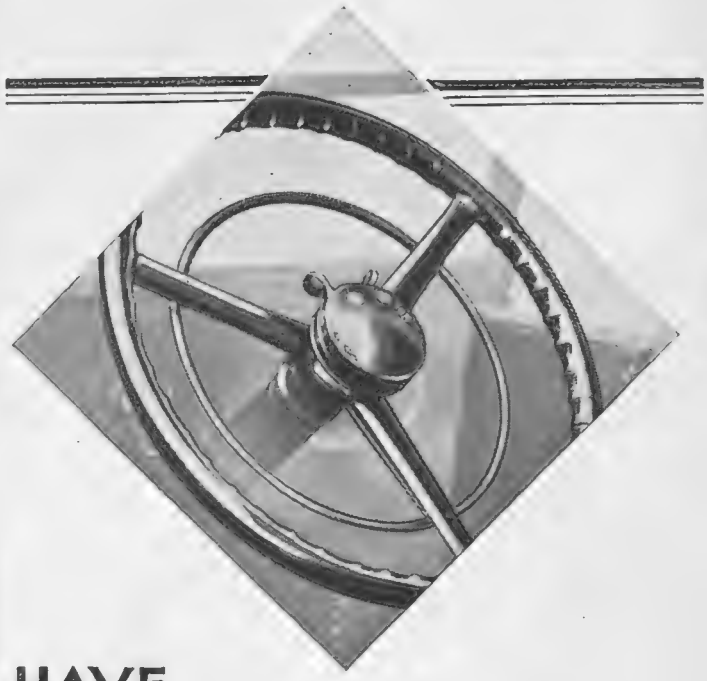
## 'The Wonder Car'

And there at STAND 86, OLYMPIA, it will be "seeable." This car that has set all the World talking—this car that has put up records galore during the last twelve months and of which—to give one example only—SHELSLEY WALSH—the *Autocar* said—

***"EVENT 1. For cars running under formula . . . secured 55 entries . . . there were five awards under separate denominations and Brooklands Type Riley Nines and T.T. cars of that make simply WALKED OFF WITH ALL THE FIRST AND MOST OF THE OTHER PRIZES."***

"86 and You"—Yes, you will certainly call and see the range—"9's" and "Sixes"—both "Wonder Cars."

RILEY (COVENTRY) LD., COVENTRY, & 42, North Audley St., LONDON.



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No controls could possibly be more readily accessible than the new Austin throttle and ignition levers. Neatly mounted above the steering wheel, they are instantly at hand.

Among other notable improvements are a ball-type gear change, mechanised with an exceptionally long and conveniently placed lever with a very short travel, and silent non-lubricated shackles which greatly increase riding comfort.

Originally designed to give utmost value for money, the Austin has never fallen short of that high aim. And, whilst no radical changes have been found to be necessary in Austin cars, improvements such as those mentioned above are from time to time effected—thus always keeping the various models up-to-date.

*NO REDUCTION IN PRICES*

| | | | |
|---|---|---|---|
| Austin 'Twelve' | From £250 | Austin 'Sixteen' 'Light Six' | From £305 |

*Triplex glass fitted throughout as standard to all models. All exterior fittings chromium plated.*

# AUSTIN

*London Depots:*
*Showrooms:* 479-483, Oxford Street, W.1
*Service Station and Showrooms:* Holland Park Hall, W.11

## OLYMPIA = = STAND 91

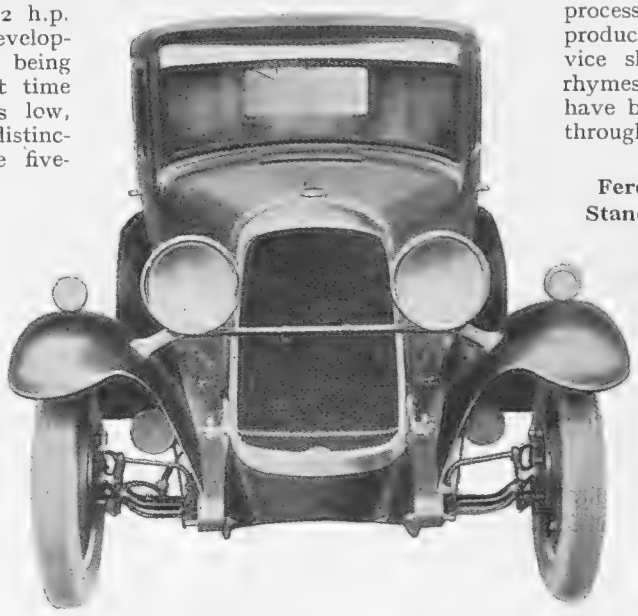
*Read the* **AUSTIN MAGAZINE** *Every Month-F*

A.J.W.

(Continued from page iv)

**Willys Overland Crossley, Stand 55** On Stand No. 55 Willys Overland Crossley, Ltd., are exhibiting a Willys-Overland four-cylinder Whippet saloon of 15.6 h.p., which is identical with the Whippet saloon that recently ran from Land's End to John o' Groats entirely in top gear under official R.A.C. observation. Another car which will interest visitors to this stand, particularly in view of its low price, is the Willys-Overland Light Six, which is sold for under £300. The model shown is a saloon, as, incidentally, are all the others, and all of them have cellulose finish and chromium plating. There is also the Willys-Knight sleeve-valve Six of 20.7 h.p., a car which is already well known. Chief interest, however, will probably centre in the Willys-Knight 66B model, since this car, which has a 27.2 h.p. six-cylinder sleeve-valve engine developing no less than 82 b.h.p., is being shown at Olympia for the first time in this country. The car has low, graceful lines and a radiator of distinctive design. The price of the five-seater four-door saloon is £650.

**Graham-Paige, Stand 36** The twin-top four-speed gear box, of which the Graham-Paige concern were one of the earliest exponents in America, is this year standard on all models. And in another important respect this American marque shows individuality that is not common in Transatlantic cars, namely, the front seats on all saloons are adjustable for rake of back and leg room, the brake and clutch pedals being also adjustable. Internal expanding four wheel brakes and positive petrol pump supply are also standard features, with one-shot or central lubrication and thermostatically controlled radiator shutters on the larger models. Four models will be shown. Three of these, the "612," the "615," and the "621," are six-cylinders, and the last, Model 827, is an eight-cylinder cabriolet coupé with collapsible head.



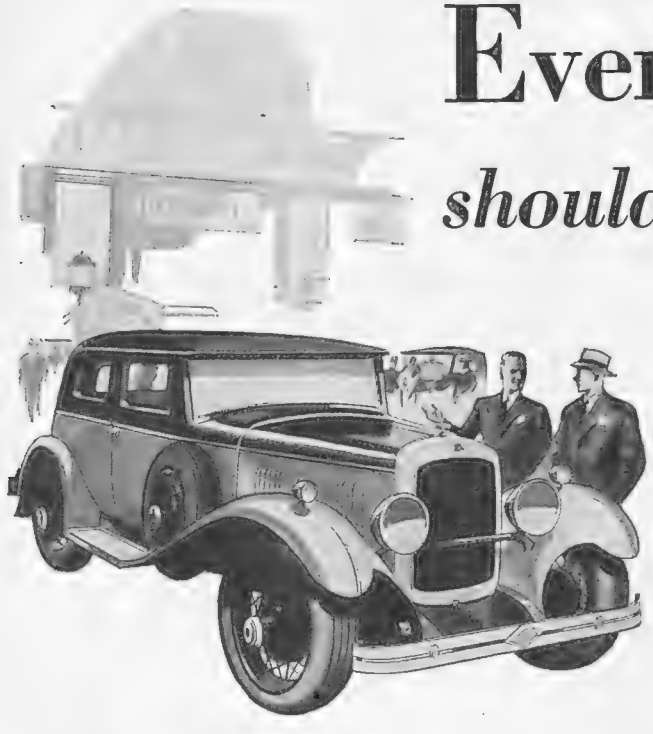
*The latest Overland Whippet Saloon with finger-tip control*

**British Petroleum Co., Stand 246** In addition to the various grades of "B.P."—"B.P." Aviation for aeroplanes and sports cars, the new "B.P." introduced some months ago for ordinary motorists, and "B.P." Commercial—the British Petroleum Co. is including in its exhibit at Olympia (Stand No. 246)) a working model demonstrating one of the refining processes by which the new "B.P." is produced. There is also a moving device showing a selection of "B.P." rhymes which in the past few months have been made familiar to the public through the pages of the Press.

**Ferodo, Stand 475** In addition to exhibits of their standard range of brake and clutch linings, Ferodo, Ltd., have erected on their stand (No. 475) an interesting centre-piece in the form of a large model brake shoe designed to attract attention to their boxed Ferodo linings for Morris cars and vehicles. Standard Ferodo bonded die-pressed asbestos brake linings are supplied in a large variety of widths and thicknesses, and are available from stock for well-known makes of cars, as are also discs and linings for plate and cone clutches. The Ferodo Bonrest should interest all owners.


# Every 1930 Model

## *should be lubricated with*



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MOTOR OIL

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Take, therefore, the advice of over 230 leading Motor Manufacturers who in their care for the welfare of their products, recommend you to use Wakefield CASTROL Motor Oil.

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**MOTOR EXHIBITION, OLYMPIA**

**Stand 394 Gallery**

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**A Crossley car has the physique of a battleship combined with the handiness of a speed-boat. It will stand the hills and the miles and give loyally of speed at any age. You can *keep* a Crossley.**

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**The Crossley Exhibit consists of the following cars:**

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|---|---|---|
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| **15.7** | **Standard Coachbuilt Saloon** | **£498** |
| **15.7** | **De Luxe Saloon** | **£575** |
| **15.7** | **Coachbuilt Sportsman's Coupé** | **£550** |
| **2-Litre Sports Saloon** | | **£675** |

# STAND 95
## OLYMPIA

INDIVIDUALITY, grace, beauty and perfect finish are characteristics that have evoked universal praise for the Alvis Silver Eagle. But in the matter of performance this car amazes the most experienced motorist and exceeds his greatest expectations. No car so completely meets his personal needs, none so fully expresses his own good taste. The Alvis Silver Eagle is supreme — more than ever justifying its time-honoured title, "Master of the King's Highway."

**MOTOR EXHIBITION,**
**OLYMPIA—OCTOBER 17th–26th.**
**STAND No. 18, NEW HALL.**

**ALVIS CAR & ENGINEERING CO., Ltd., COVENTRY.**

*London Distributors:*
Henlys Ltd., Henly House, Euston Road.

*SHOOTING NOTES*

# PAYING SHOOTING-GUESTS By "Clodhopper"

*Major Sir Samuel Hill-Wood in a hot corner during Sir John Wood's partridge drive at Hengrave Hall, Bury St. Edmund's. Miss Hutchinson is seen in an attitude familiar to artillerymen*

THE time when landowners would not have dreamed of inviting what might be called paying-guns, or paying shooting-guests, to share the expenses attached to "running and keeping up" their partridge-manors or covert-shootings is past. Greatly enhanced taxation, excessive death duties, high wages, increased price of game foods, the cost of hand-rearing, entertaining, and a hundred and one other expenses attendant upon a large and well-stocked game-preserve compel the majority of landed proprietors to put either their pride in their pockets by advertising for or otherwise obtaining paying-guns, or to lease the sporting rights over their lands to some stranger or, perchance, to an "enterprising" syndicate, which may (unless very closely bound down in regard to leaving at the close of the season a good head of game for breeding stock) skin the shooting bare of "fur and feather." A landowner of the old order will, naturally, cling tenaciously to the time-honoured customs and traditions of his ancestors, although he can no longer afford to invite his own personal friends and neighbours to shoot at his expense, and to enjoy his hospitality. Those friends and neighbours will most likely be in the same condition, financially, as himself, and the most satisfactory, nay, very often the only way out, is to obtain outside help, in the form of paying-guns, to subscribe substantially towards the general expenses and upkeep of the shooting.

A FRIEND of mine who five or six years ago inherited a certain sporting and agricultural estate of some 1,700 acres in the Midlands found himself faced by such a problem. Being keener on fox-hunting than shooting, he realised it would be impossible from a comparatively moderate income to hunt even two days a week and keep the shooting up to the same standard as that maintained by his uncle before him. Briefly, it was a case of choosing between three "evils," namely, to forgo hunting entirely, to allow the coverts and partridge ground to fall into what is generally called a "rough shoot," or to call in outside help in the shape of either leasing the sole sporting rights over the estate to a syndicate, or of taking paying-guns to contribute towards the expense and upkeep of the shooting. He wisely chose the latter "evil"; advertised in a certain well-known sporting journal, and, in due course, received a considerable batch of replies from sportsmen of various degrees, including service-men, professional men, business men, and tradesmen. By means of what is known to the canine world as "judicious selection" he succeeded in getting together the requisite number of *desirable* (I use the word advisedly) guns to shoot one day a week throughout the season, the aggregate sum paid by the same being sufficient to compensate to a considerable degree the shooting-host for the trouble and expense to which he had been put in providing what turned out to be excellent sport for his guests. But, perhaps, the happiest idea of all was conceived by the hostess herself in the suggestion that the weekly "gathering of the clans" should take the form of a house-party. The suggestion was acted upon, with the result that the guests—most of whom, by the way, were total strangers to one another—dined, wined, and became quite good friends during the evening preceding the first day's partridge driving. All this happened three seasons ago, but with the exception of one who has, alas, joined the "great majority," the same guns meet at the same hospitable manor house season after season.

*Photographs* *Sport and General*

*General Claude Champion de Crespigny giving the birds a right and left. He is seen at the Marchioness Curzon of Kedleston's shoot. It was held at Hackwood Park, Basingstoke*

WHAT are, to-day, known as ready-made shoots (private shootings which accept paying-guns) have many advantages. In the first place it is now possible for a man of moderate means to obtain a gun on a really good "shoot" upon which first-class sport is assured to him without the trouble, disappointment, and fuss which so often occur upon taking a gun in a syndicate of strangers, or in hiring a rough or mixed shooting of unknown quantity. It is to the advantage of the owner of a ready-made shooting to provide good sport to his paying-guns and, unlike the average syndicate shoot over which some member must necessarily play the rôle of controlling spirit, there is no question as to who shall develop and manage a ready-made shooting.

## MAX BAKER'S SHOOTING HINT

### ODD PHEASANT SHOOTING.

**THIS year there will be plenty of pheasants, both for those who want them in the woods and the scattered population which gets them outside, often their only chance of getting them at all. The farmer or small landowner with a few paddocks by way of estate knows of a definite number of birds reared on his ground. As the nights get colder and food scarcer they draw away into the woods half a mile distant, where the keeper provides liberal rations. Hunting pheasants in the roots and hedge rows is regarded as akin to poaching, yet it provides some very pretty sport for shooters below top-notch standard and comes nearer than anything else to the conditions our souls most fancy. Outlying clumps of timber and spinners that can be driven right out offer more serious work, this is the time of year when the crystal atmosphere paints pictures on every side. So delightful is the setting that those who indulge might do well to note the forestry additions and clearings that would add a definite quota to the opportunities at present existing. The round planned should be of the mixed-bag order. Well arranged, it would effect some valuable driving-in, besides being profitable in securing a number of birds that too active neighbours might snap up. Much in the above will offend the orthodox covert shooter, but he must be reminded that, in upholding his own method, he may be claiming birds that belong to other people.**

# HELLIS

*for*

## SPORTING GUNS

If you are in doubt about any point relating to the choice of a gun we shall consider it a pleasure to assist you.

In addition to being practical gunsmiths the principals are keen gameshots. They are, therefore, in a position to offer practical advice based on experience and an understanding of your personal needs. You will be under no obligation.

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PAIRS AND SINGLE GUNS. LOWEST PRICES.

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**For the novice**—if you wish to learn to shoot—
**For the experienced shot**—if you wish to improve—
— READ —

## "HOW TO SHOOT"

By ROBERT CHURCHILL.

A COMPENDIUM of hints by a practical man. The book contains sound instruction appertaining both to the gun and its use, embodying facts and instances personally gathered in the course of lessons to thousands of shooters. It is an effort to express in permanent form the essentials of successful shooting with only as much theory as need be applied in actual practice.

"How to Shoot" gives the clue to the causes of many irritating misses and puts you on the track of their remedy. It reduces to system many of the perplexities of shooting. It provides a satisfactory and satisfying answer to the questions you would ask if an experienced coach were at your elbow.

"How to Shoot" teaches you how to become your own instructor. The purpose of the book is to direct observation to vital details liable to be overlooked.

Second (enlarged) edition, 108 pages, with extra illustrations.

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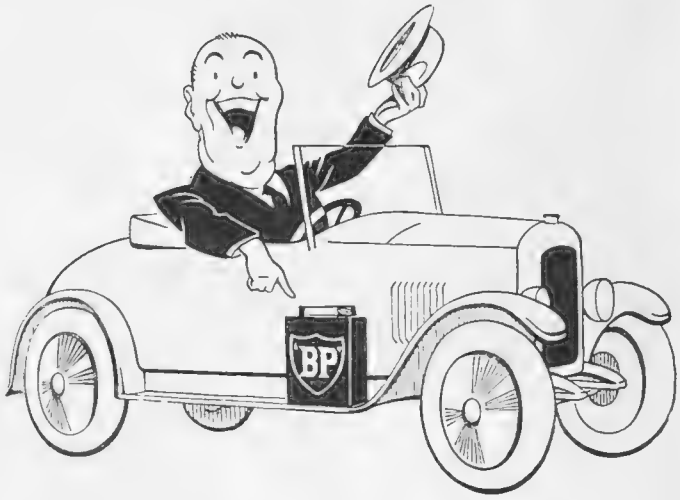
Orange Street Gunworks, Leicester Square, London, W.C.2.

# THE HAPPY MOTORIST

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# Courtaulds' Fabrics

Dress and Lingerie

## always in time with fleeting fashion.

*Dame Fashion is eager to adorn you in lovely attire, and the source of her best creations is the wonderful beauty of COURTAULDS' Dress and Lingerie FABRICS. Dress-designers frankly say that with a COURTAULDS' FABRIC the utmost effect is certain. Inexpert needlewomen are saved anxiety—COURTAULDS' FABRICS make up so well under trained or untrained hands. For practical day-to-day and evening dresses, for dainty lingerie and the kiddies' frocks, etc., see the newest and captivating designs and shades in COURTAULDS' Dress and Lingerie FABRICS. Your Draper or Store can show you patterns of all these lovely FABRICS. THE NAME IS ON THE SELVEDGE.*

***All the fabrics named below are produced from Courtaulds' finest Rayon Yarns.***

### "Courgette" (REGISTERED)

A delightful Crêpe Suède fabric, satisfying to the eye and pleasing to the touch.

36/37" wide, ~~6/11d.~~ **5/11d.** pr. yd.

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A luxury fabric at a moderate price; wonderfully durable in wear.

37/38" wide, **4/11d.** Per Yard.

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Lovely colours and fascinating designs for the lady of taste, yet moderate in price.

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Daintiness itself for present-day Frocks and Underwear. The textile success of the year.

37/38" wide, **3/11½d.** Per Yard.

### "Luvisca" (REGISTERED)

Silk-like, durable, and ideal for Jumpers, Lingerie, Children's wear, etc. 37/38" wide. Per yard.

Striped designs, **3/3** Plain Shades & Self Checks, **3/6**

### "Courlyn" (REGD)

A high-grade Rayon and Wool Marocain of character and charm.

37/38" wide, **5/11d.** Per Yard.

### "Courcain" REGD

A Rayon and Wool Marocain. Thoroughly dependable and hard-wearing.

38/39" wide, **4/11½d.** Per Yard.

### "Xantha" (REGISTERED)

The standard knitted fabric for Lingerie; beautifully soft and durable.

48/49" wide, **5/11d.** Per Yard.

### "Viscolaine" REG.

A new popular-priced Lingerie fabric. Ask to see patterns.

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Courtaulds' Fabrics (Dress and Lingerie)

*are OBTAINABLE FROM LEADING DRAPERS & STORES EVERYWHERE. If any difficulty, please write Courtaulds Ltd. (Dept. F.21), 16, St. Martin's-le-Grand, London, E.C.1, for name of nearest Retailer and descriptive literature.*

# Fashions Fancies

*Lenare*

## HONOURS ARE DIVIDED TWIXT TWEED AND LEATHER COATS

*Wherever women forgather Burberrys, of the Haymarket, is a name to conjure with. In the above photograph an admirably tailored coat of Cumberland tweed in a light blue and brown diamond design, with an upstanding collar, vies with one of supple blue oil-dressed Nappa. The collar is faced with nutria, and a narrow panel down the back gives it a very slender appearance*

# HIGHLIGHTS FROM THE LONDON DRESS SHOWS

*This very cleverly cut bottle-green coat, trimmed with black Persian lamb, is sponsored by Gorringes, as is the navy blue suit with the darned wool jumper and revers*

### *Fabrics Sprayed with Gold*

ONCE a new silhouette is generally accepted it is the "personal" element of each Collection which is of outstanding interest. After studying them all it is obvious that Patou's dark dahlia shades, varying from a rather light wine colour to deepest purple, Worth's new green—with others, such as bottle, olive, and seaweed, and white, or off-white nuances, will confer the final touch of distinction in the evening, while during the day almost every shade of brown will be seen. Softest ring velvets, lamés, lace and ciré fish net are used for long, slender dresses which not only touch the ground at the back, but often boast short trains. Reville used taffeta sprayed with liquid gold on a shot Burgundy ground for a very striking sheath gown, trimmed with gold lace, while a black satin suit had a cream lamb collar, and detachable sleeves of the fur, complete with chamois gloves, which could be slipped on over the dress when the coat was not worn.

### *Tunics and Belts*

VERY beautiful fabrics were an important feature of Paquin's collection. There was a feeling for gorgeous lamé jumpers with black silk suits, and hand-knitted ones with tweeds. Many of the latter had belts woven into them. Another interesting point was the use of complete ermine skins on wraps, and ermine tails on hats. Long coats were lavishly adorned with fox, some of them having huge collars which continued right down the front and round the sides, the fur being carried under the dipping hem at the back. Norman Hartnell is one of the few designers who are continuing to use scarves extensively on afternoon and evening dresses. He also sponsors sheath-like tunics which reach midway between the thigh and knee. There was one model where he added a luxurious lynx collar to a threequarter length tweed coat, beneath which was seen a pleated tweed skirt, and a printed satin tunic, with a seamed hip band. The mannequin who wore it glided in, the coat held closely around her. Then she threw it open, gave a deft touch to the side of the skirt, and lo! it came off, revealing a satin dress in which it would be a joy to dance!

### *Sports Suits and Wraps*

GREAT enthusiasm was aroused by the display of autumn and winter fashions at Gorringes, of Buckingham Palace Road, for not only were the clothes themselves both practical and extremely smart, but the parade was made doubly instructive by the illuminating comments of Mrs. Lovat Fraser, who explained the distinctive aspects of each frock. Matching bags and scarves completed several sports suits, on most of which the normal waistline was hinted at, even if it was not actually defined. There was a large number of particularly attractive tailored dresses in soft tweeds and woollen fabrics, with vests or collars of crêpe de Chine. At the head of this page is illustrated a very cleverly made bottle-green cloth coat, trimmed with black Persian lamb collar and cuffs, which is typical of those shown. The ingenious seaming and the tucked godets are noteworthy. The suit exploits the new length coat, and is carried out in navy blue crêpe hopsack, enriched with grey Persian lamb. The jumper and revers are darned in blue, grey and white wool, and there is a neat suède belt. The success of many of the afternoon and evening gowns was attributable to the beauty of their line and the intricacy of their cut, for extraneous trimmings were seldom used.

### *Fur Coats and Stoles*

NOW that chilly days are arriving women's thoughts turn inevitably to the acquisition of new furs. At the City Fur Stores, 64, St. Paul's Churchyard, a wonderful selection of models may be studied in the salon on the first floor. For instance, the pony skin coat sketched at the foot of this page is one of Fashion's favourites, for she regards this fur with very marked approval. Golden brown South American skunk makes the collar and the deep cuffs, and the price is only 38 guineas. The three-skin sable fitch tie, with split ends, is available for as little as 7½ guineas. For those who prefer them there are rich-looking Mongolian fox ties for 9 guineas, or mink marmot wraps for 29 guineas. Every woman should send at once for their illustrated catalogue, which will gladly be sent gratis and post free.

### *A Useful Handbag*

THE many virtues of Wright's Coal Tar Soap are so well known that little need be said about them here. So greatly is it appreciated that the proprietors have decided to give a splendid present to everybody who sends eighty outside wrappers to "Pochettes," Wright's Coal Tar Soap, 48, Southwark Street, S.E.1. It is to be a navy blue, green, dark brown, red, black, or beige morocco pochette, beautifully lined with moiré and fitted with an attached purse and mirror.

*A three-skin sable fitch tie, with split ends, and a slender pony-skin coat, adorned with golden-brown South American skunk. From the City Fur Stores*

# For the woman who loves dainty things.....

# WOLSEY

## 'CARDINAL'
## PURE WOOL UNDERWEAR

OF the same outstanding quality as the standard Wolsey Underwear, but of a finer texture, Wolsey 'CARDINAL' Undergarments are just what the practical modern woman requires.

Made of soft pure wool, skilfully cut to fit the figure, they are particularly suitable for the present slim line vogue, and give ample protection in all weathers.

If you have any difficulty in obtaining the particular kind of Wolsey goods you need, send us a postcard and we will let you have a name and address where you can get just what you require.

WOLSEY LTD., LEICESTER

DON'T BE MISLED—LOOK FOR THE HEAD.

C.F.H. 152

Two smart coats in one—for every-day wear—everywhere.

A fashionable gabardine model with contrasting facings—reversed in a second to—an ideal motoring coat—art leather—attractive colours.

Every detail reversible—every detail harmonises. The ideal general utility coat with more than a utility appearance.

# DELAPROOF

## *High Grade* WATERPROOF
## Reversible Coat

*Compare Delaproofs with other Waterproofs.*

They are obtainable from the best Stores and Outfitters, but if you experience the slightest difficulty a postcard to the address below will bring you the name of the Store in your most convenient shopping centre.

DELA, 55/57, GT. MARLBOROUGH ST., LONDON, W.1.
(Wholesale and Export Only)

C.F.H. 345

# A Fragrant Pine Breeze Atmosphere in every Room

## VERPINE

creates an atmosphere redolent with the fragrance of a great forest of Pine Trees. Verpine is diffused in the form of a spray of finely divided particles which attack germs, piercing the envelopes of the bacteria and utterly destroying their life. Verpine is a powerful germicide—NON-POISONOUS. Economical and effective for purifying the air in the home, theatres, cinemas, clubs, halls, etc. A few drops of Verpine added to the bath water is better than bath salts and far cheaper.

A SURE PREVENTATIVE AGAINST 'FLU AND COLDS

**VERPINE every Room - every Day**
and inhale a delightfully aromatic germ-free atmosphere.

**TRIAL OFFER**
Sufficient VERPINE to make 50 pints. Post Free 4/6

**COMPLETE OUTFIT**
Comprising: 19in. beautifully Nickel-Plated Verpine Vaporiser and one Pint of Verpine, sufficient to make 50 pints of fragrant Pine odour disinfectant. *PRICE POST FREE* **20/-**

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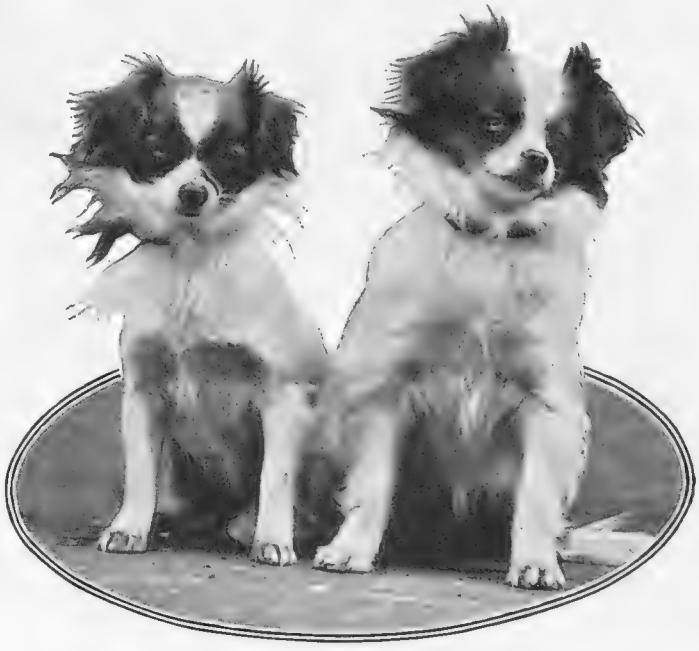
DOGS

# HELP FOR TOMMY By "The Kennelman"

To-day (Wednesday) brings the Championship Airedale Terrier Show in Birmingham, which Spratts bench and feed; and every doggy Londoner bar none should make a note, as an engagement not to be missed, of the Metropolitan Police Open Dog Show, which Spillers bench and feed at the White City Stadium on October 30. It includes Obedience classes, others for Children's Dogs, etc., and is always a specially worth while function.

Remembering the great and continuous progress made in each of the preceding pre-War years—each suggesting that the limit had been reached—the fact that the Kennel Club's 68th Annual Show at the Crystal Palace beat all its own fine records is remarkable, and a striking tribute to the efficiency of present-day Kennel Club organisation. The Club and its indefatigable secretary, Mr. H. T. W. Bowell, have earned the thanks of all Dog-lovers.

Critics of the different animals' protection societies find futile sentimentality behind some of their well-meant deeds, as in the preservation of come-by-chance mongrels, from which it is claimed the homeless strays are invariably recruited; and, again, in the gifts of free Dog licences, regarding which it is not unreasonably pointed out that humbugs don't deserve encouragement, and folk who truly cannot afford 7s. 6d. per annum clearly can't afford to provide for the elementary needs of a Dog. So be it; but the critics should be as ready to give fullest credit to the R.S.P.C.A., for example, for two recent deeds of the real right sort: the provision of old-age retirement for the horse of an old cabman who recently committed suicide, poor chap! and the generous help given to soldiers returning from the Rhine, in the matter of meeting the cost of bringing home their Dog friends—a costly job, including quarantine. Another real service they might render would be to bring an end to a cruel scandal: the leaving of Dogs chained up, only too often without water and short of food, on allotments.



*Wendy and Bundy of Arona, a prize-winning brace of Papillons owned by Mrs. Williams. Although a comparatively new breed these attractive little fellows have gained a prominent place among "Toys" at recent Shows*

In Rowsley, Derbyshire, the other day a hen bereft of her chicks was found nursing three kittens in the absence of the cat mother, and in a Sussex village there is a cat whose maternal instinct is so strong that she regularly kidnaps from their natural and lawful parent two Pekingese pups, and endeavours to suckle them along with her own "only," a cross-bred Persian.

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*This menu is taken from the "Book of Empire Dinners," and is composed by M. Pastori, Restaurant Manager at the May Fair Hotel, with recipes by the Chef de Cuisine*

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CLEAR CHICKEN SOUP.
DEVONSHIRE CREAM SOUP.

SOUFFLÉ OF TURBOT MAYFAIRLAND.
SOFT ROES.

SURREY CHICKEN EMPIRE.
CREAMED CUCUMBERS.

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SOUFFLÉ OF SPINACH.

KENTISH LAMB D'ARBLAY.
CREAMED BEANS.

MALTESE ICE.

SCOTCH PHEASANT.
AUSTRALIAN SALAD.

PEAR SEYMOUR.

COFFEE.

### *Clear Chicken Soup*

CHICKEN soup with tapioca. Add some balls of chicken forcemeat and some asparagus tips.

### *Turbot Soufflé Mayfairland*

Stuff the turbot with lobster mousse. Serve with champagne sauce and lobster trimmings.

### *Soft Roes*

Cook the soft roes in white wine and cream with butter. Make a sauce with the liquor and add English mustard. Pour sauce over and glaze.

### *Surrey Chicken Empire*

Make a mould of pastry lined with chicken forcemeat. Fill with a mixture of mushrooms, cocks' combs, and cocks' kidneys. Garnish with macaire potatoes.

### *Creamed Cucumbers*

Cucumbers added to a cream Julienne of artichokes stewed in butter.

### *York Ham sous la Cendre*

Cook in a pastry. Sauce with red wine.

### *Spinach Soufflé*

To a purée of spinach add cream and some eggs.

### *Kentish Lamb d'Arblay*

Garnish with potato noisettes.

### *Creamed Beans*

Purée of beans with cream.

### *Maltese Ice*

Granité ice with orange juice, lemon juice, champagne and syrup.

### *Australian Salad*

Divide into small sections some oranges, bananas, apples, and finely chopped fruits. Add a light mayonnaise, put into an empty apple, and serve on lettuce leaves.

### *Pear Seymour*

Scoop out the core of the pear, fill the space with grated chocolate. Place on a slice of Genoese cake soaked in brandy. Ice with vanilla.

## CHRISTMAS GIFTS!

### *A SUGGESTION*

Christmas, with its perplexing problem of choosing suitable gifts, will soon be upon us. May we venture to help our readers? Your friends, we feel sure, would be delighted to have *The Bystander* sent to them without bother or financial thought. For that matter, with no bother to you. Send remittance to the Publisher, Inveresk House, 346 Strand, W.C.2, and he will do the rest.

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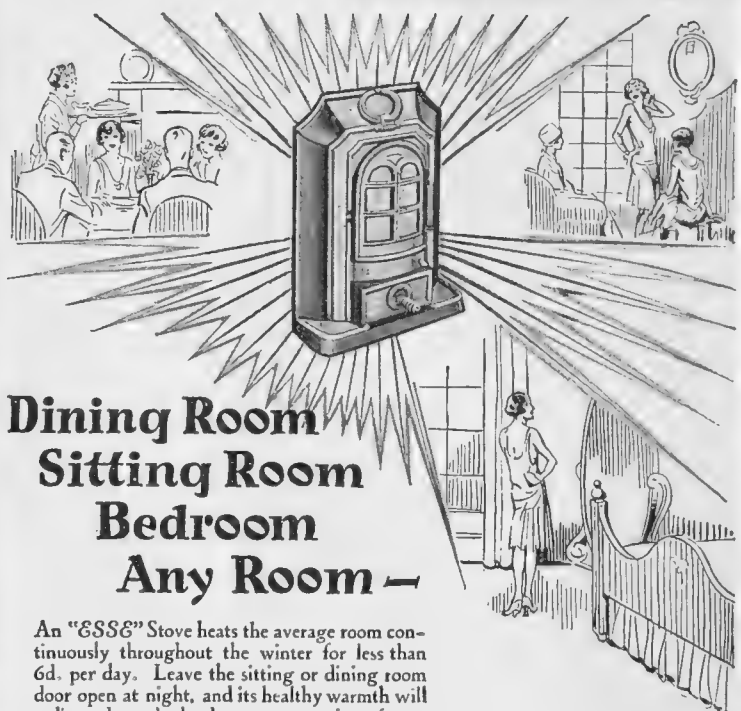

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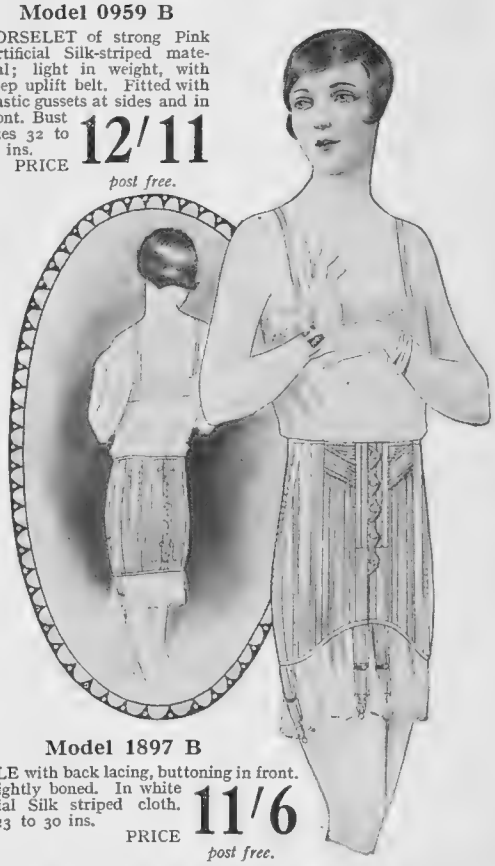

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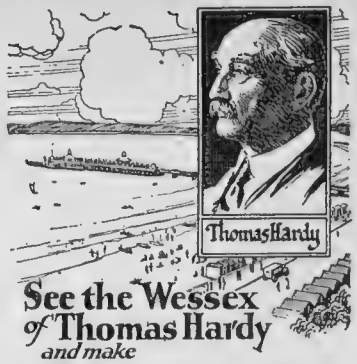


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L.M.S. Through Restaurant Trains for visitors from the North and the Midlands include the "Pines Express," leaving Liverpool (Lime Street) 9.40 a.m.; Manchester (London Road) 10 a.m.; Birmingham (New Street) 12.8 p.m.; giving connections from Huddersfield, Rochdale, Preston, Birkenhead, etc. Other through trains from Bradford, Leeds, Sheffield, etc.

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*M.1 (Above).*
*An attractive off-the-fore head cap with long sides. In fine black satin ribbon.*

**49/6**

*M.2 (Centre).*
*Chic little felt hat with fur front and the new fan sides. In wine, bottle, nigger or black.*

**3½ Gns.**

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*Smart hat in felt with long frilled back. In black, nigger, navy, bottle or wine.*

**21/9**

***Millinery: First Floor.***

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**ATTRACTIVE BRIDGE COAT** in good quality chiffon finished velveteen, cut on practical lines with wide strappings of plain black velveteen down centre back, and collar, cuffs and pockets finished to match; lined good quality silk in the predominating shade of the material. On black grounds, with various multi-coloured design.

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*with*
## Knickers to match

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The qualities which have gained Chilprufe such wide acceptance for children at school, are also available for younger children and infants. The design and the softness of texture are unaffected by the hardest wear and the most regular washing, and each garment is sound in construction. Choose your winter requirements now from the large variety we have in stock.

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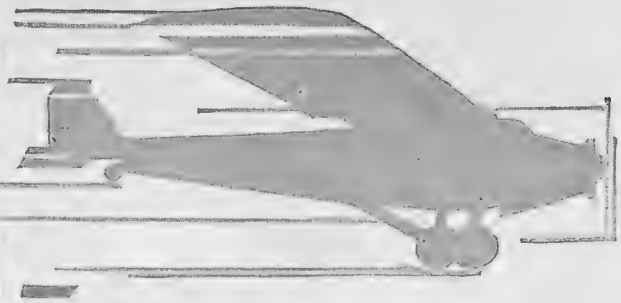

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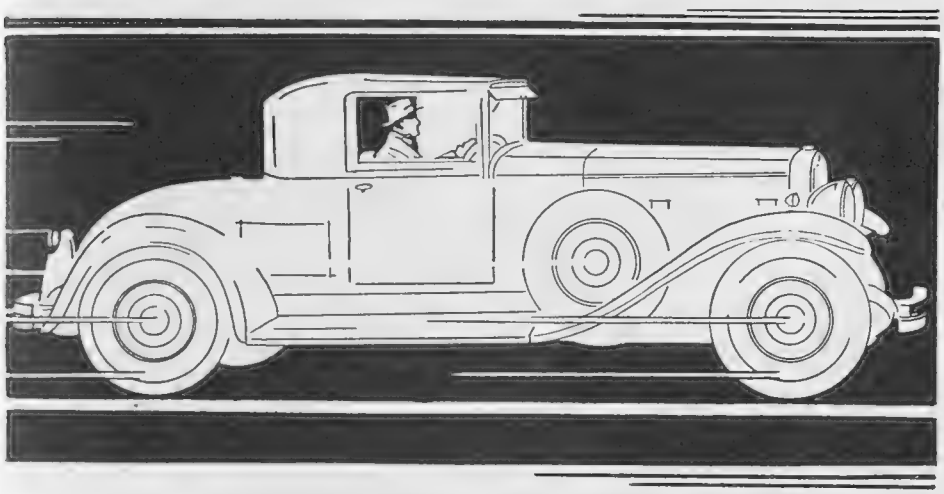

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*Photo by Peter North*

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*Made and fitted in 1½ hours for 1 Guinea, in black, navy, beige and brown felt.*

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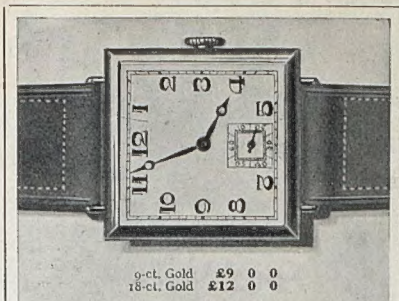

9-ct. Gold £9 0 0
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Silver ... £5 0 0
9-ct. Gold £7 10 0
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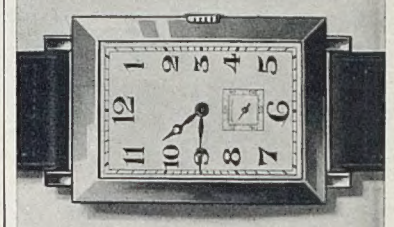

Silver ... £6 10 0
9-ct. Gold £12 0 0
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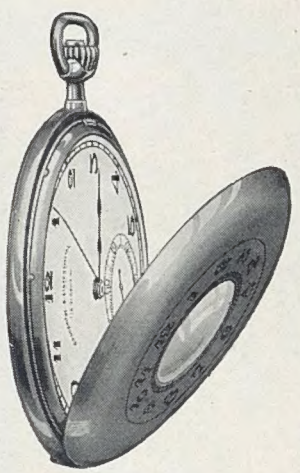

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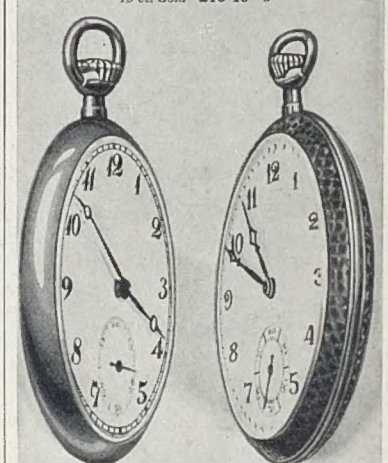

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### BURGESS' RECIPE

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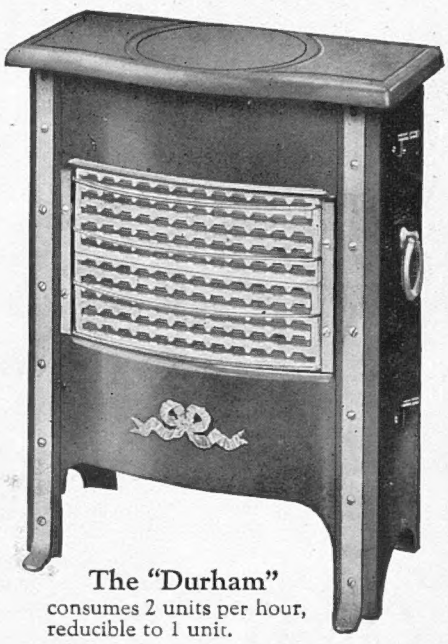

**The "Durham"**
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Price - - £3. 16. 0.

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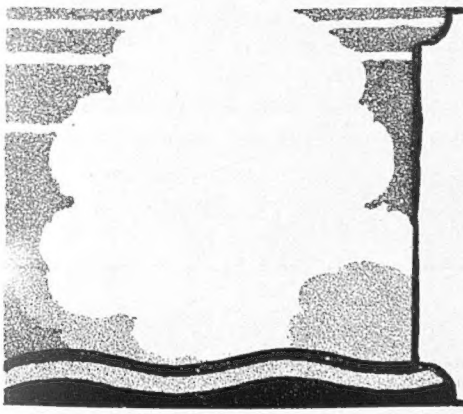

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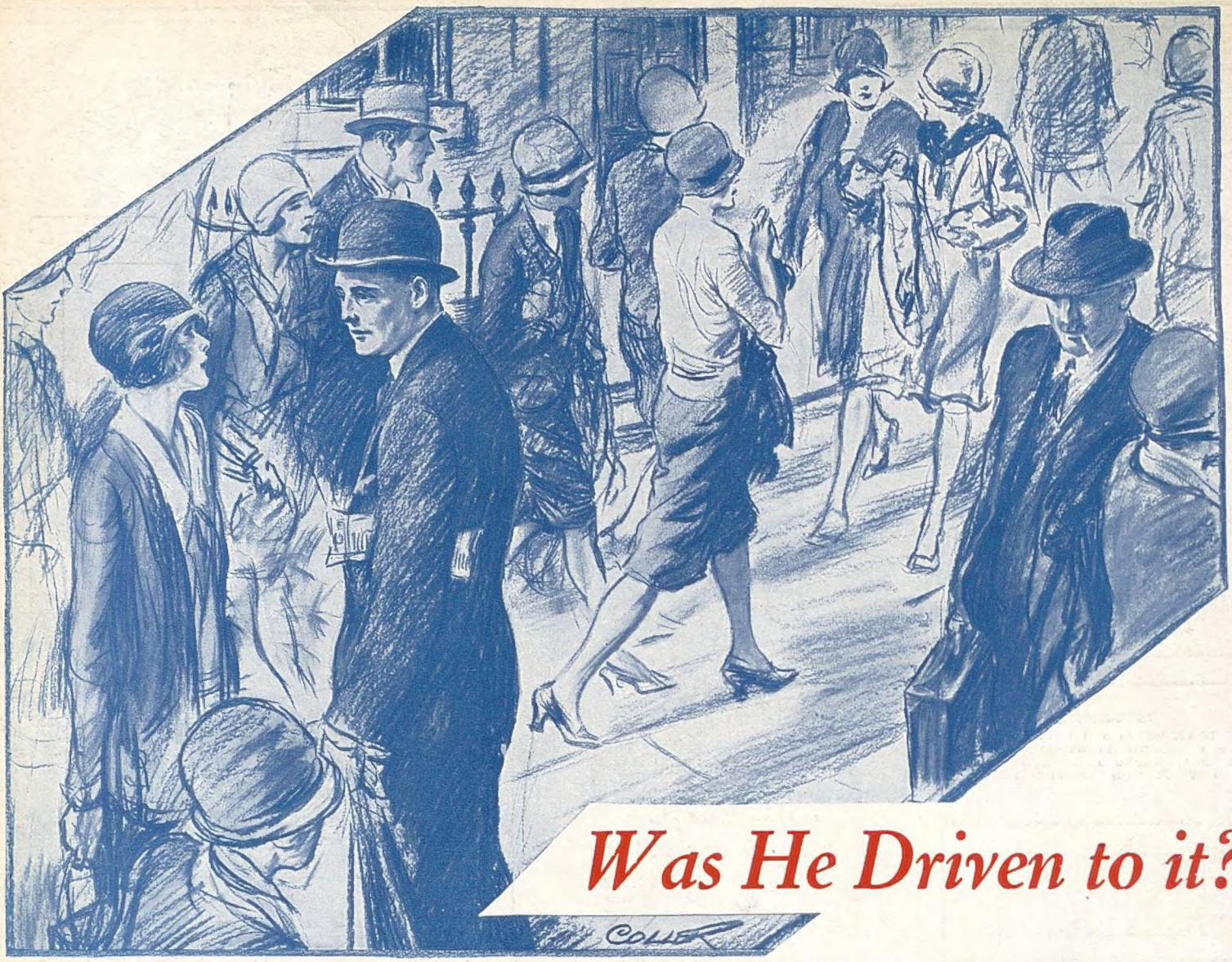


# Was He Driven to it?

Two sets of iron bars across the bedroom window; big, jolly cupboards by the fire-place—toy-cupboards once. . .
Not the nursery, but Sylvia's best spare-room. . .
Sylvia, happily married for fifteen years, piquant, smart, eternally young, no enemies, *no children*. . .
Wyn, faddy, comfortable, rich, wonderfully youthful. Life all on the soft cushiony par of Sylvia's dim jade carpets. . .
One day Wyn awoke acutely to the ebb and flow of youth past his windows . . . Shop girls, mere children, chattering jauntily on their way to the big store. . . They acted on him as a mental shower-bath. One baby face smiled at him. . .
It was so absurdly innocent, this new secret. . . Tessa eighteen, Wyn forty-seven. . .
Meetings, dinners, presents, kisses. . . Tessa taking everything like a greedy child—Wyn, strangely sexless and comforted, asking nothing in exchange. .
Tessa held in the crook of his arm satisfied the queer, unsatisfied ache in his heart. Tessa, the baby—his baby that might have been. . .
Iron bars across the window, empty cupboards, empty dreams. . .
You must not miss this arresting study in psychology—" Sugar Daddy," by Mollie Panter-Downes in the October issue of BRITANNIA & EVE.

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